ORGAN. 69.

Werke für Orgel.

ORGAN ARRANGEMENTS AND TRANSCRIPTIONS.

		Mk.
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No. 2.	— „Still wie die Nacht" – *„Still as the night"* – Lied	1.50
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No. 5.	— Ungarischer Tanz (No. 1)	1.50
No. 6.	— Intermezzo (Op. 116 No. 6)	1.50
No. 7.	— Ungarischer Tanz (No. 5)	1.50
No. 8.	— „Wir wandelten, wir Zwei" Lied (Op. 96 No. 2)	1.50
No. 9.	— Scherzo (from Op. 11, Serenade)	1.50
No. 10.	— Intermezzo (Op. 117 No. 1)	1.50
No. 11.	— Adagio (from Op. 108, Sonata)	1.50
No. 12.	— Andante grazioso (from Op. 101, Trio)	1.50
No. 13.	— Akademische Fest-Ouverture (Op. 80)	2.50
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No. 15.	**Bruch, Max,** Op. 47. Kol nidrei. Adagio, by H. REIMANN	1.50
No. 16.	**Dvořák, Anton,** Largo aus der Symphonie: „Aus der neuen Welt" von F. G. SHINN	1.50
No. 17.	— Symphonie (No. 5 Op. 95) *„From the new world"*, Finale	3 –
No. 18.	— Slavischer Tanz (Op. 46 No. 6)	2 –
No. 19.	— Legende (Op. 59 No. 4)	1.50
No. 20.	— In der Natur (Op. 91) Ouverture for full orchestra	
No. 21.	— „Als die alte Mutter" — *„Songs my mother"* — (Op. 55 No. 4)	
No. 22.	— Legende (Op. 59 No. 2)	1.50
No. 23.	— Canon, from Bagatellen (Op. 47)	
No. 24.	— Carneval (Op. 92) Ouverture for full orchestra	
No. 25.	— Minuet, from Serenade for wind instruments (Op. 44)	
No. 26.	— Humoreske (Op. 101 No. 1)	
No. 27.	**Kiel, Fr.,** Op. 58. Drei Fantasien	3 –
No. 28.	**Lange, S. de,** Op. 14. Sonate (No. 3 G moll)	3 –
No. 29.	**Reimann, H.,** Op. 25. Phantasie über den Choral: „Wie schön leuchtet der Morgenstern"	2,50

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Cavatina

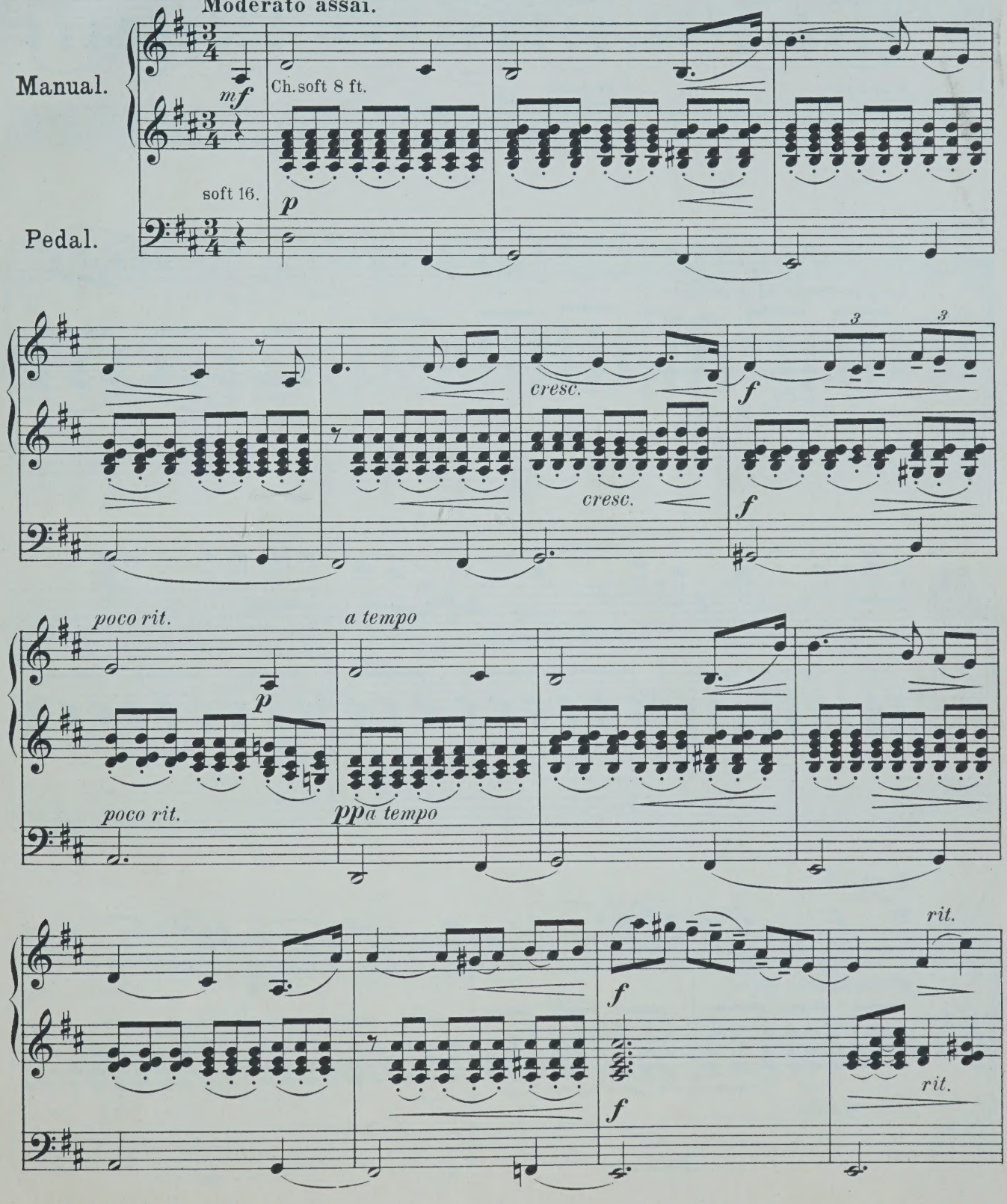
von

Carl Bohm.

Für Orgel von E. H. Lemare.

Sw: reed 8 ft.

Moderato assai.



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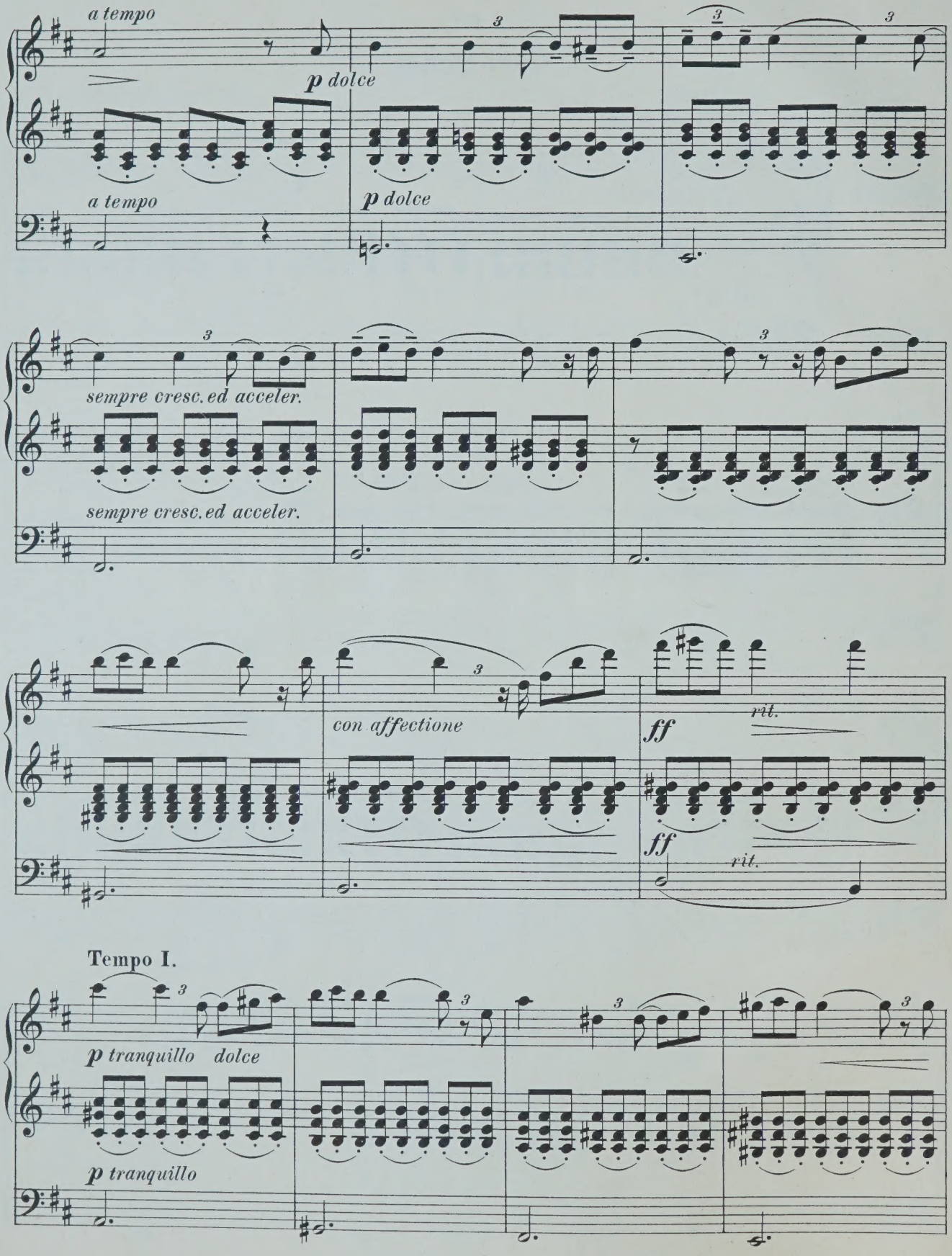
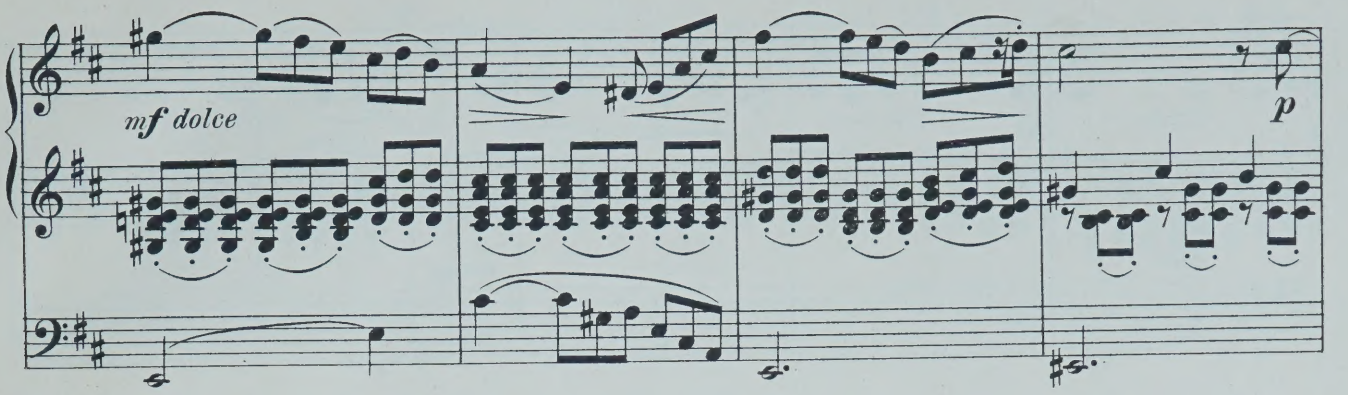
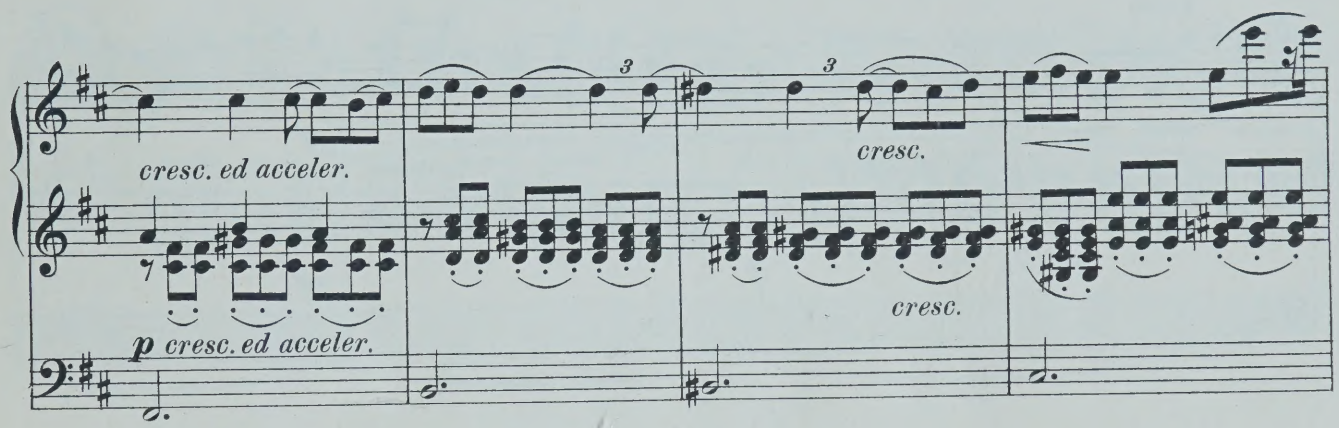
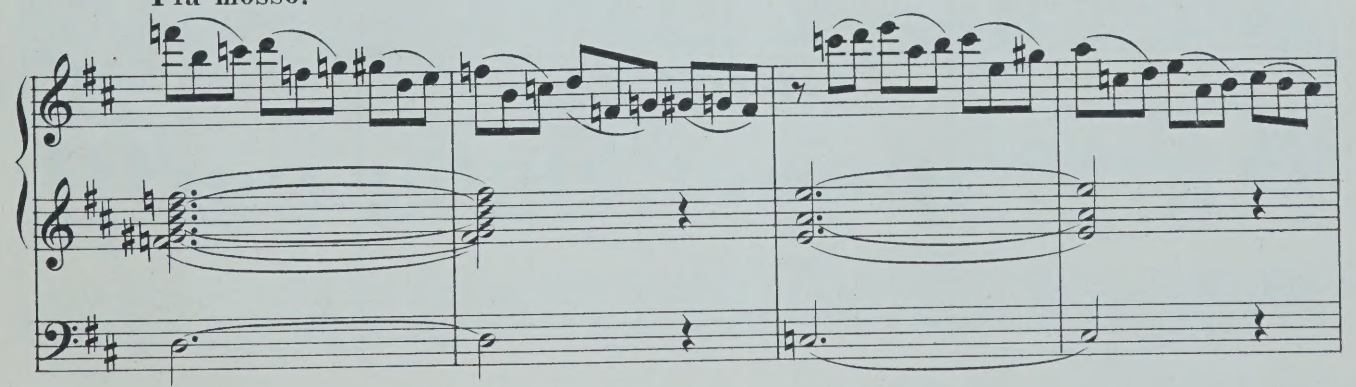
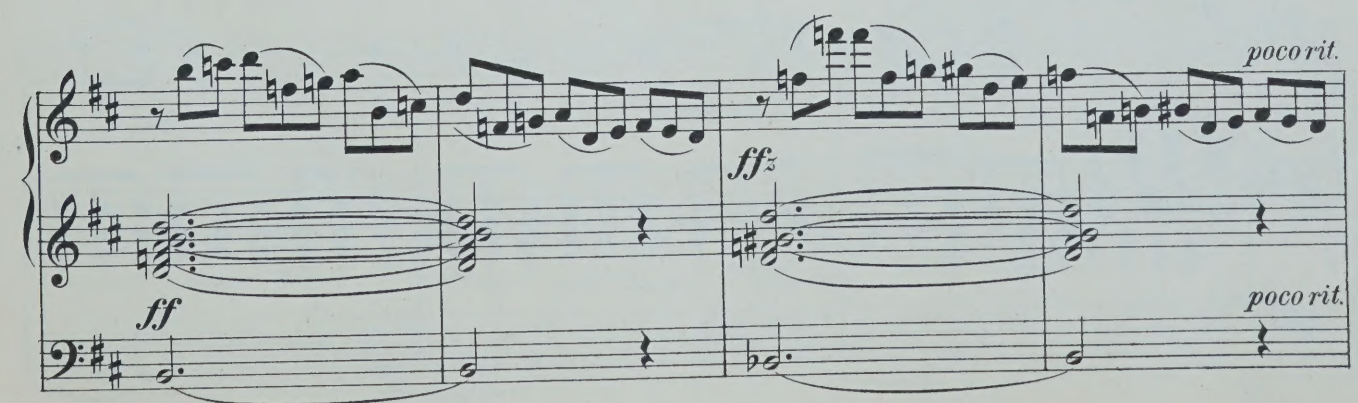

a tempo
p dolce
a tempo
p dolce
sempre cresc. ed acceler.
sempre cresc. ed acceler.
con affectione
ff
rit.
ff
rit.
Tempo I.
p tranquillo dolce
p tranquillo

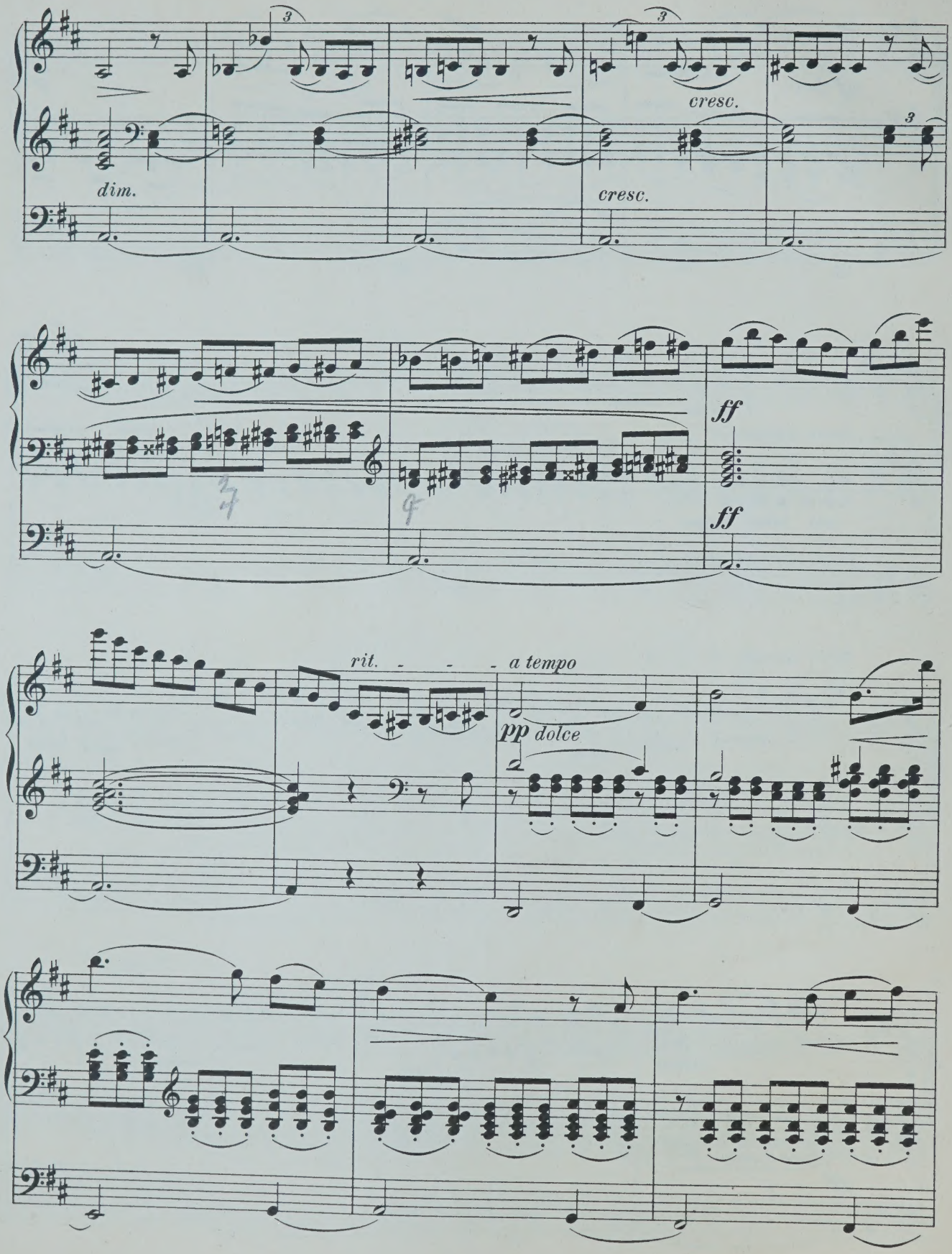

mf dolce
p

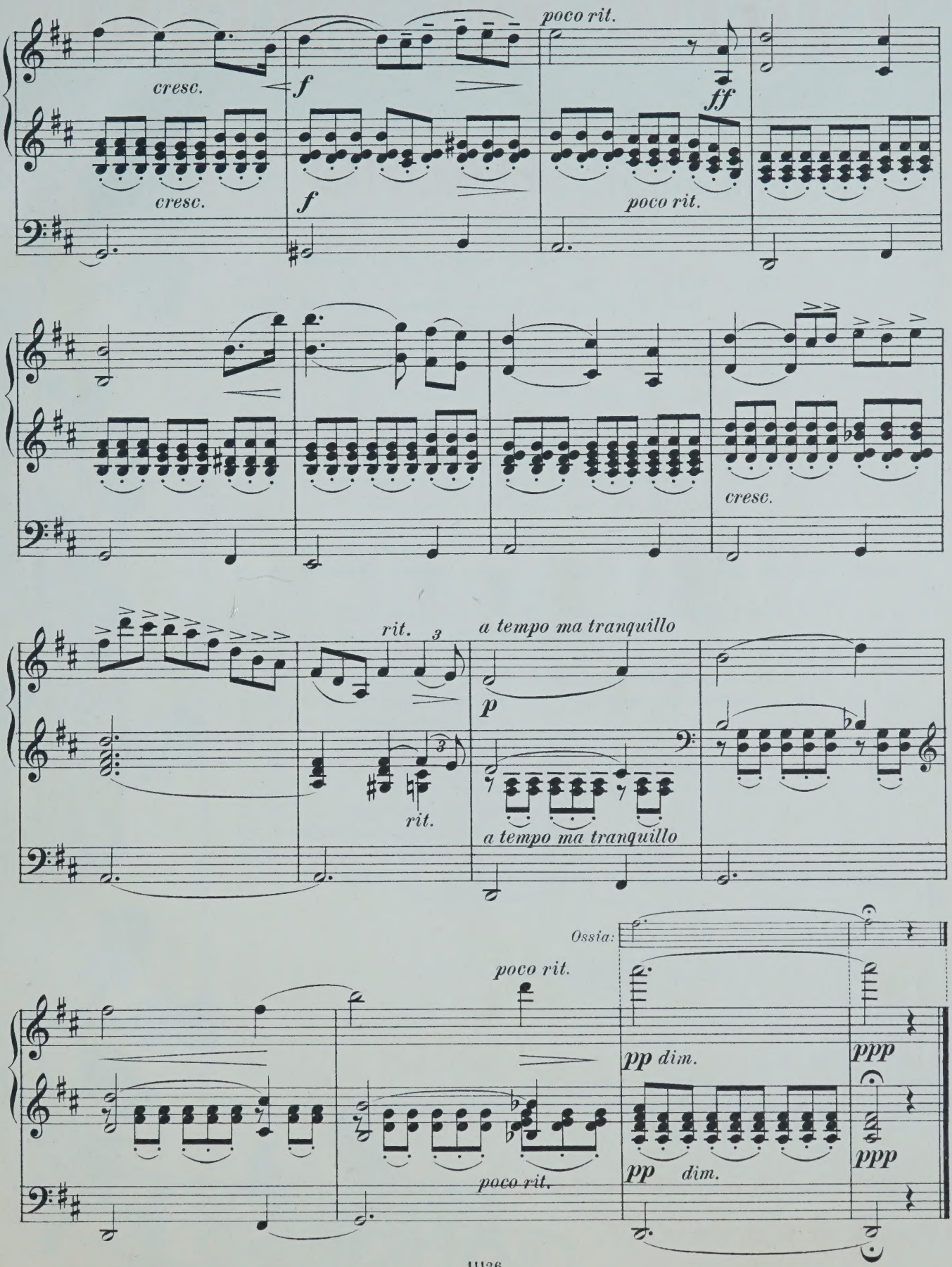

cresc. ed acceler.
p cresc. ed acceler.
3
3
cresc.
cresc.

Più mosso.




ff
ffz
poco rit.
poco rit.


dim.
cresc.
cresc.
ff
ff
rit.
a tempo
pp dolce


poco rit.
cresc.
f
ff
cresc.
f
poco rit.
cresc.
rit.
3
a tempo ma tranquillo
p
rit.
a tempo ma tranquillo
Ossia:
poco rit.
pp dim.
ppp
poco rit.
pp dim.
ppp

Werke für Orgel.

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No. 12.	— Andante grazioso (from Op. 101, Trio)	1.50
No. 13.	— Akademische Fest-Ouverture (Op. 80)	2.50
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No. 21.	— „Als die alte Mutter" — *„Songs my mother"* — (Op. 55 No. 4)	
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No. 23.	— Canon, from Bagatellen (Op. 47)	
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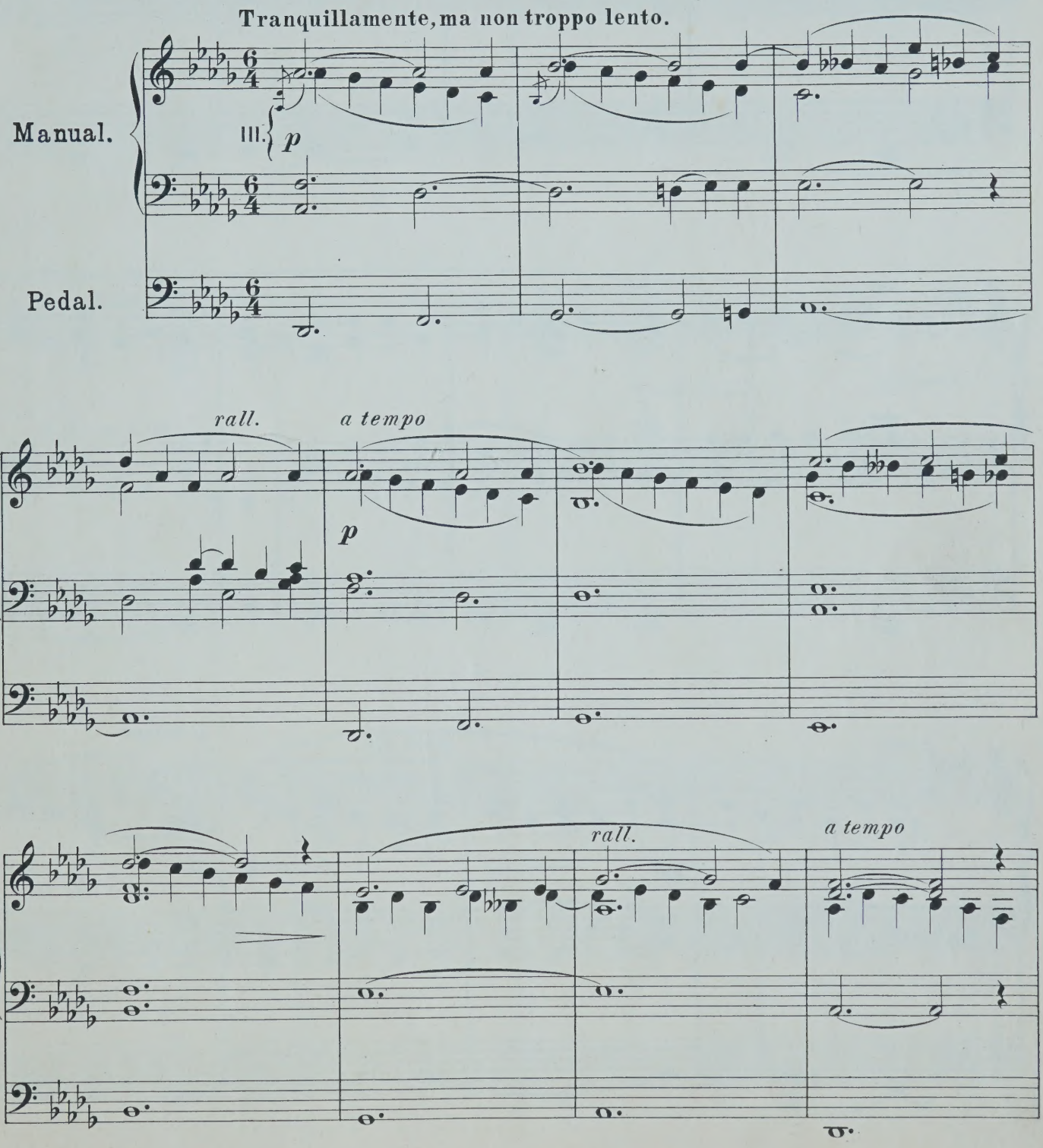
III. Swell: (soft 8 & 4)
II. Gt: (Flute 4 ft.)
I. Ch: (soft 8 ft.)

„Still wie die Nacht“

von

Carl Bohm.

Für Orgel von E.H. Lemare.



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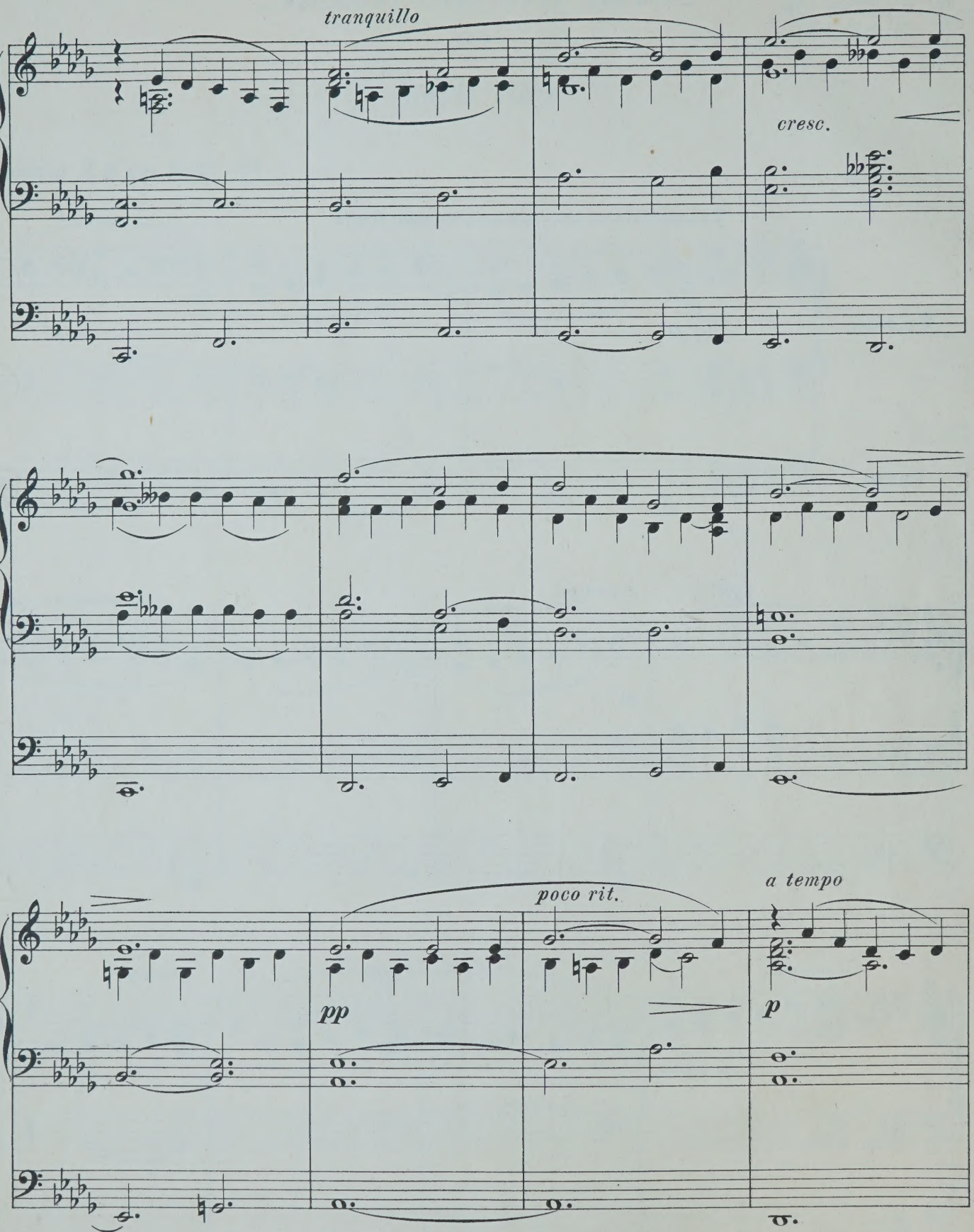
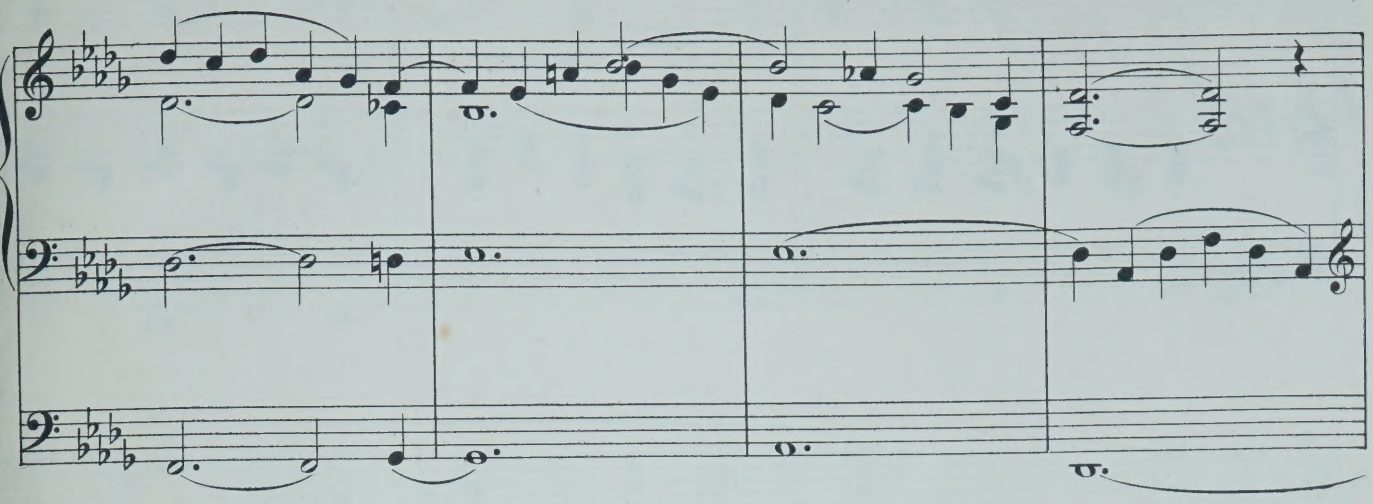
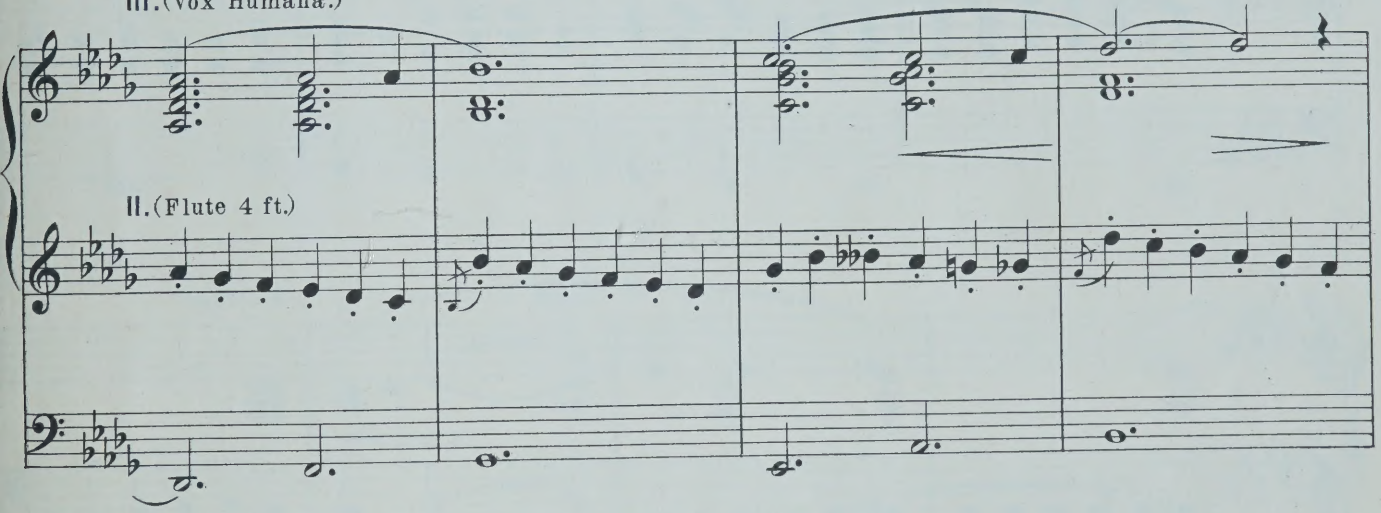

tranquillo
cresc.
poco rit.
a tempo
pp
p

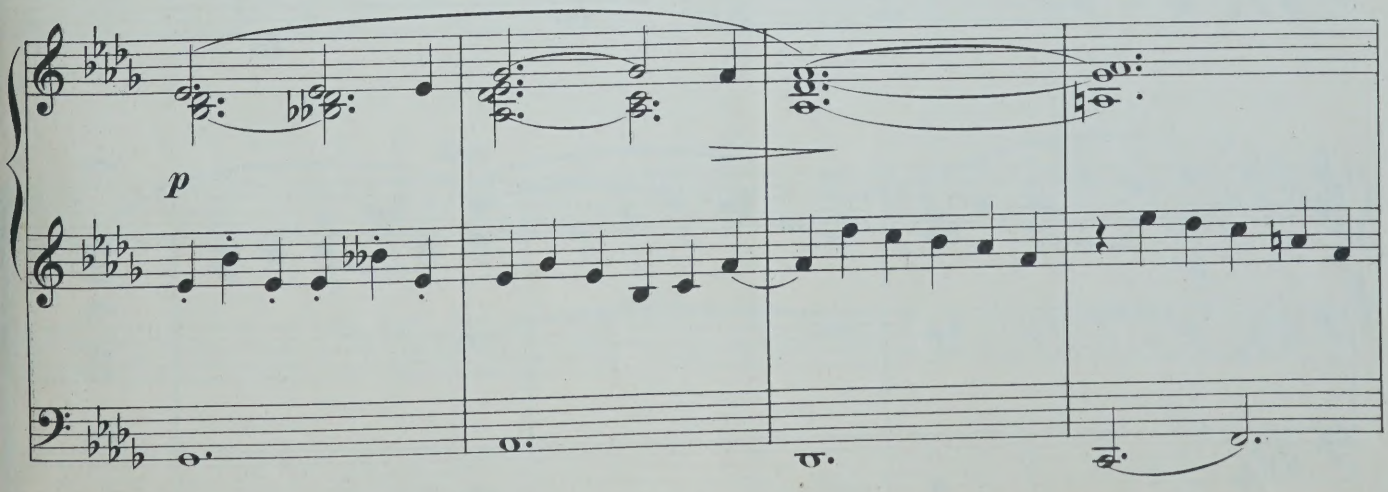


III.(Vox Humana.)

II.(Flute 4 ft.)



p



ORGEL-TRANSCRIPTIONEN

über

BRAHMS-WERKE

ORGAN

ARRANGEMENTS AND TRANSCRIPTIONS

FROM

BRAHMS

BY

EDWIN H. LEMARE.

No. 1. Intermezzo (Op. 116 No. 4). pfte
No. 2. Ungarischer Tanz (No. 1).
No. 3. Intermezzo (Op. 116 No. 6). pfte.
No. 4. Ungarischer Tanz (No. 5).
No. 5. „Wir wandelten, wir Zwei –"
(Lieder Op. 96 No. 2).
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No. 8. Adagio (From Op. 108 Sonata). P. V.
No. 9. Andante grazioso (From Op. 101, Trio). F. V. C.
No. 10. Akademische Fest-Ouverture (Op. 80).
F. O.

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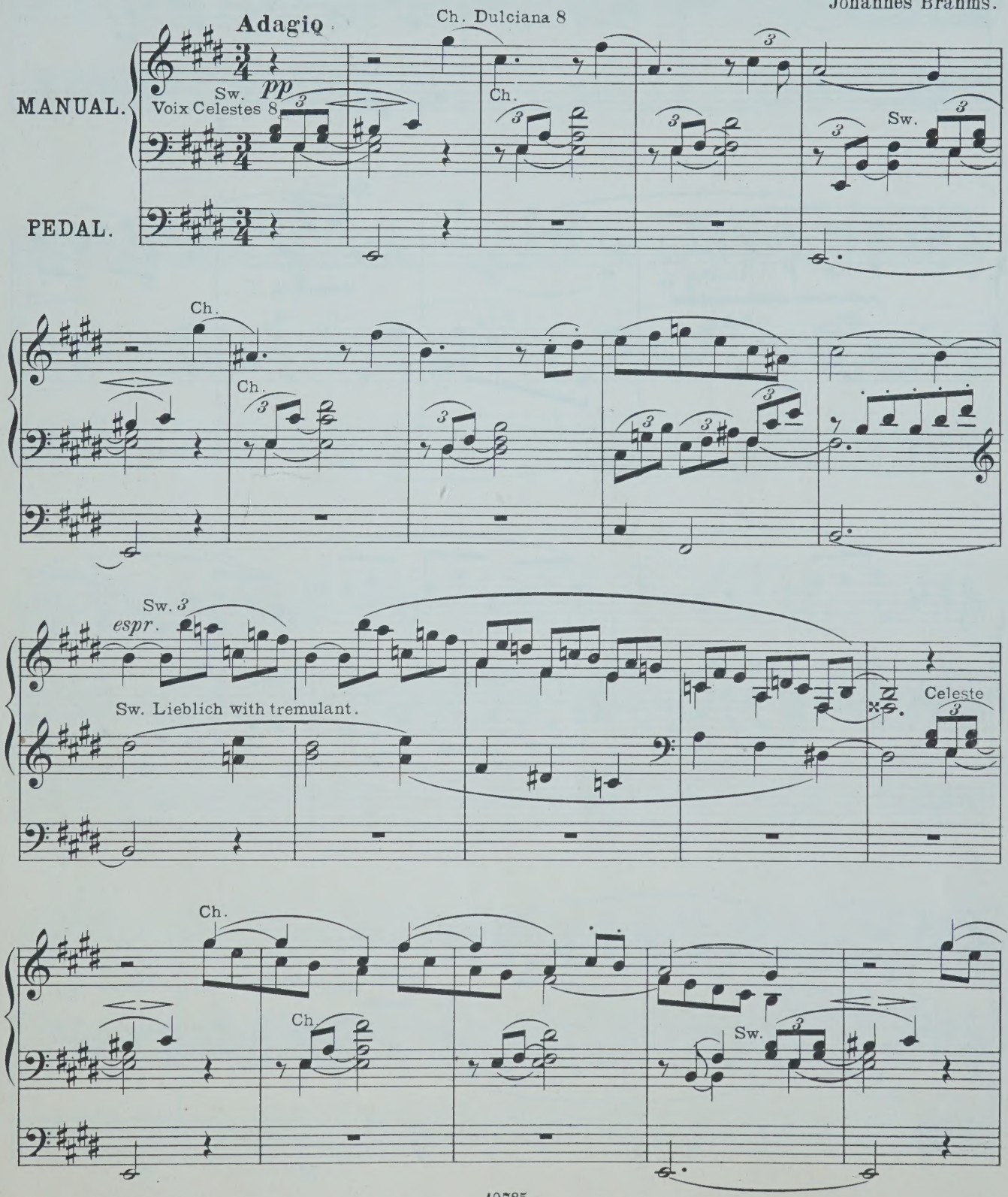
1.

Intermezzo.

(aus Op. 116. № 4.) Pfte.

Johannes Brahms.



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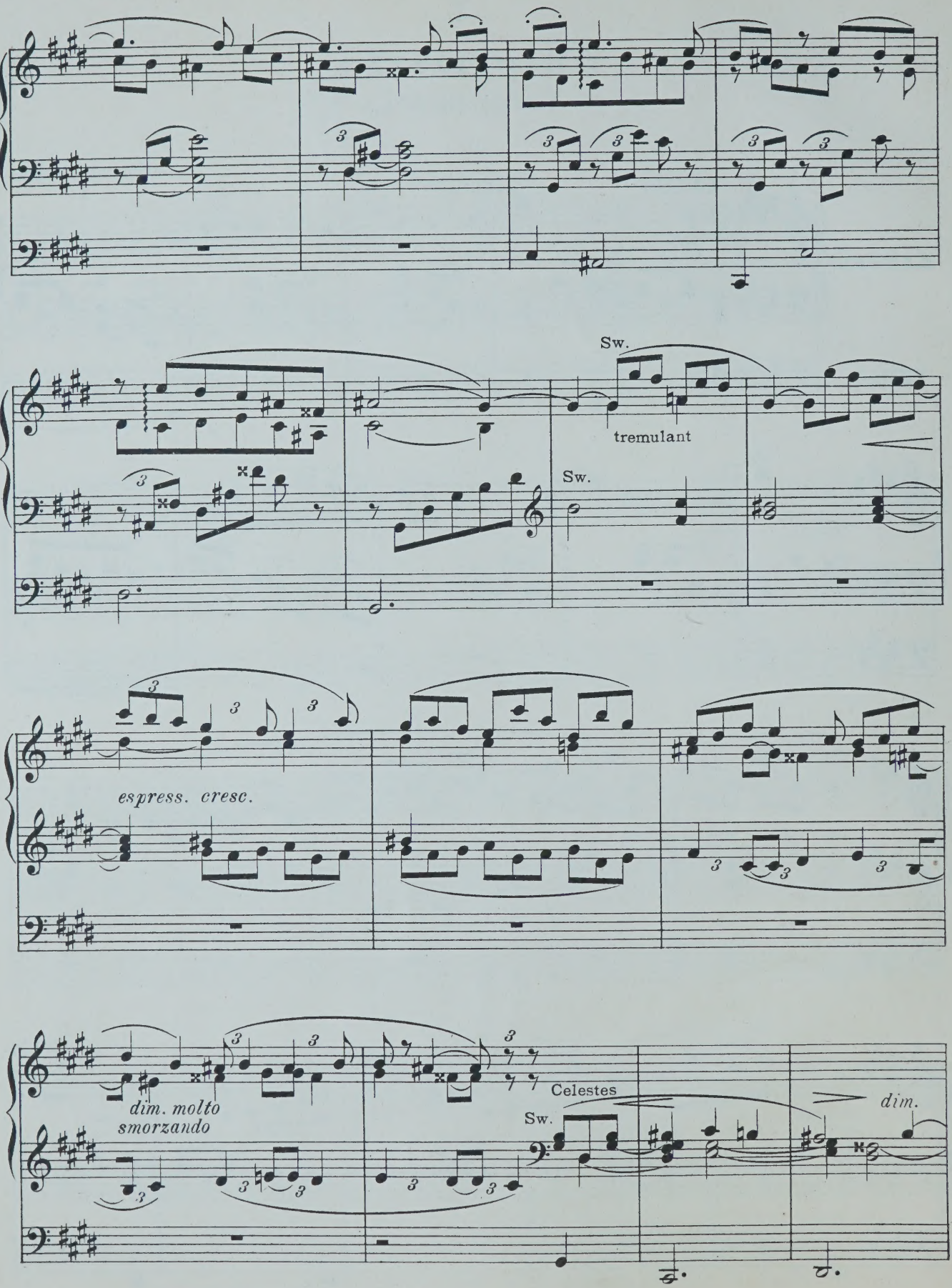
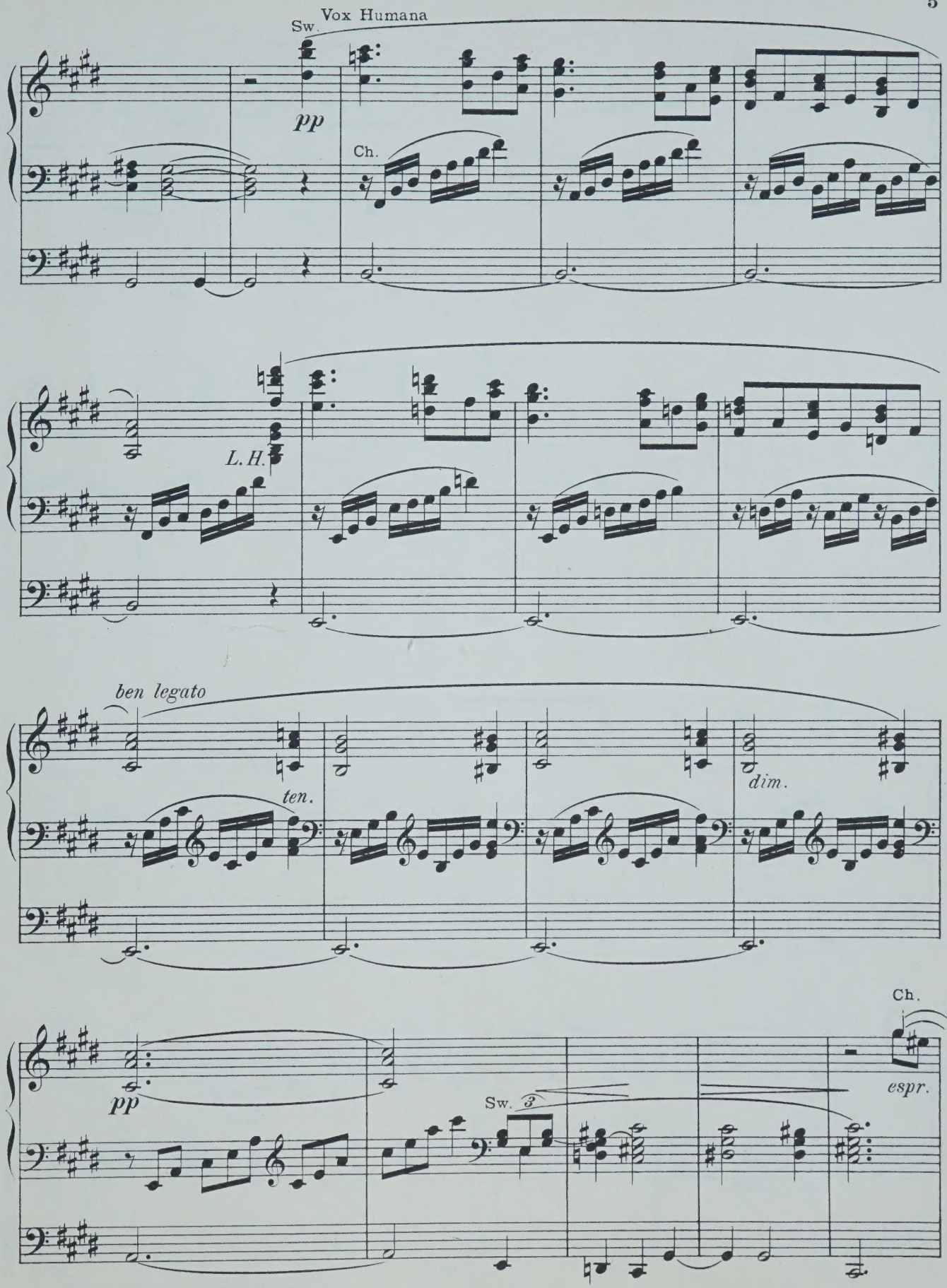
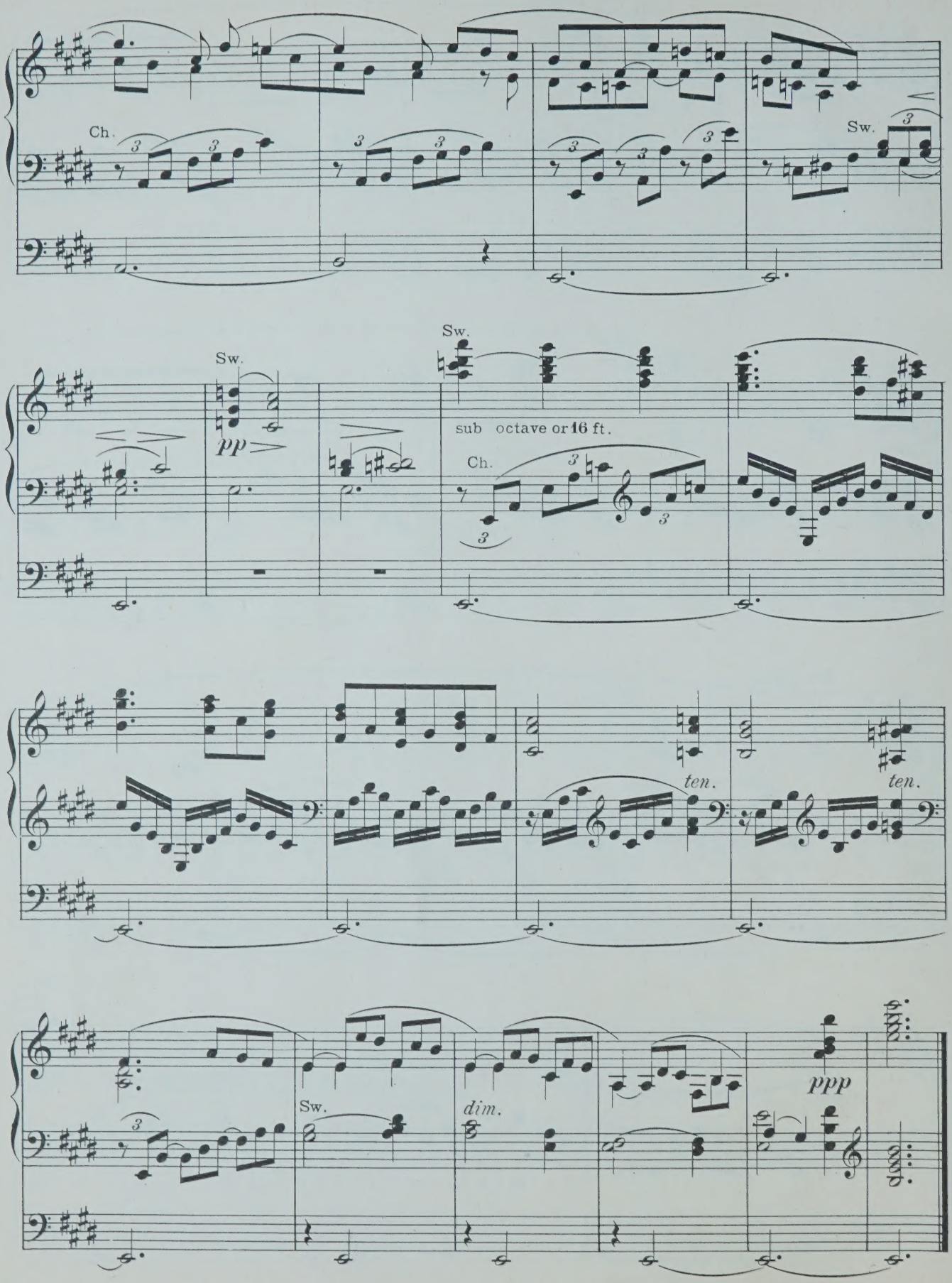

Sw.
tremulant
Sw.
espress. cresc.
dim. molto
smorzando
Celestes
Sw.
dim.


Sw. Vox Humana
pp
Ch.
L.H.
ben legato
ten.
dim.
Ch.
pp
Sw.
espr.


Ch.
Sw.
Sw.
pp
Sw.
sub octave or 16 ft.
Ch.
ten.
ten.
Sw.
dim.
ppp

Werke für Orgel.

ARRANGEMENTS AND TRANSCRIPTIONS BY E. H. LEMARE.

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No. 19.	— Legende (Op. 59 No. 4)	1.50
No. 20.	— In der Natur (Op. 91) Ouverture for full orchestra	4 –
No. 21.	— „Als die alte Mutter" — *„Songs my mother"* — (Op. 55 No. 4)	1 –
No. 22.	— Legende (Op. 59 No. 2)	1.50
No. 23.	— Canon, from Bagatellen (Op. 47)	1.50
No. 24.	— Carneval (Op. 92) Ouverture for full orchestra	4 –
No. 25.	— Minuet, from Serenade for wind instruments (Op. 44)	3 –
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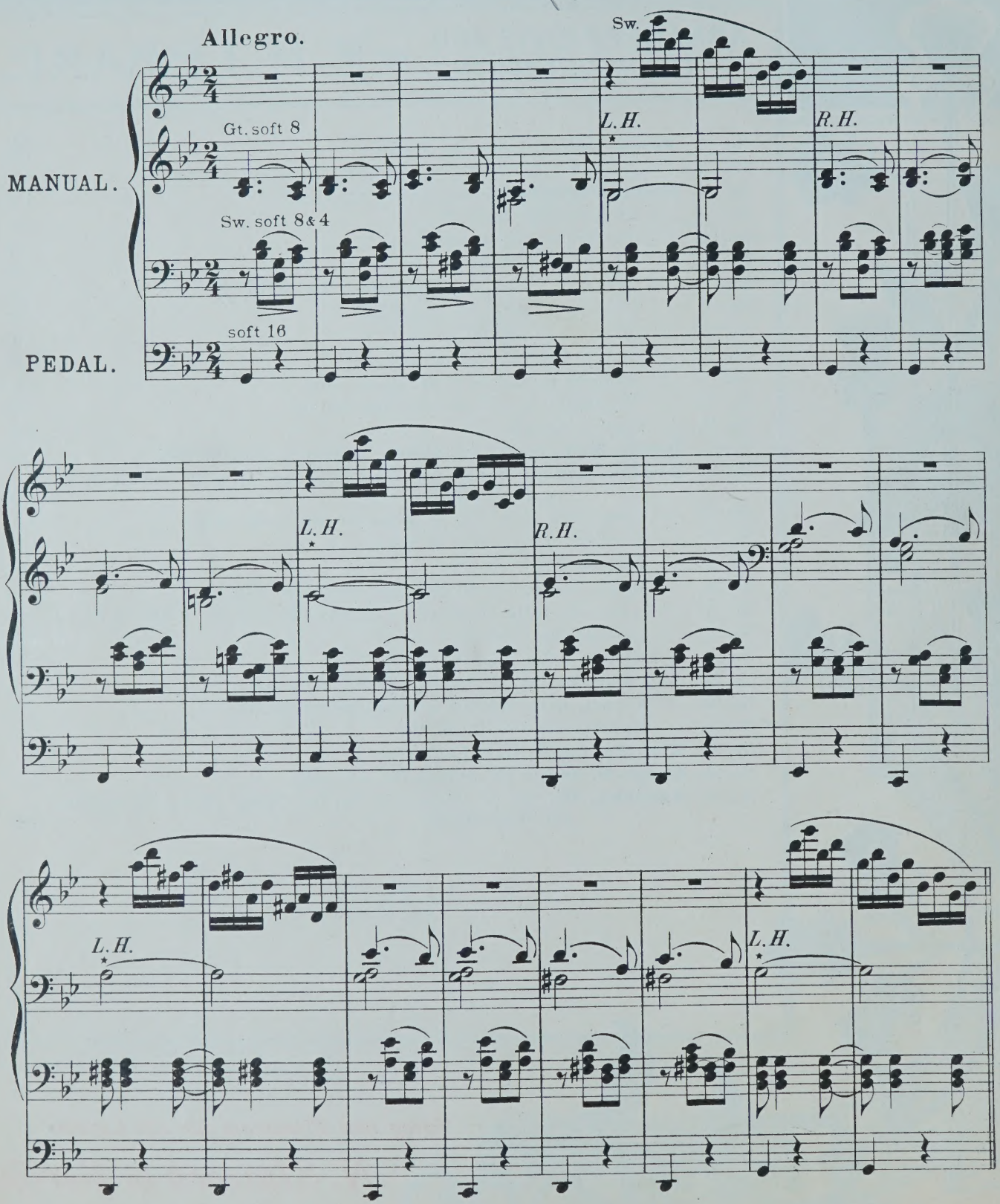
2.
Ungarischer Tanz.
(No. 1.)

Johannes Brahms.



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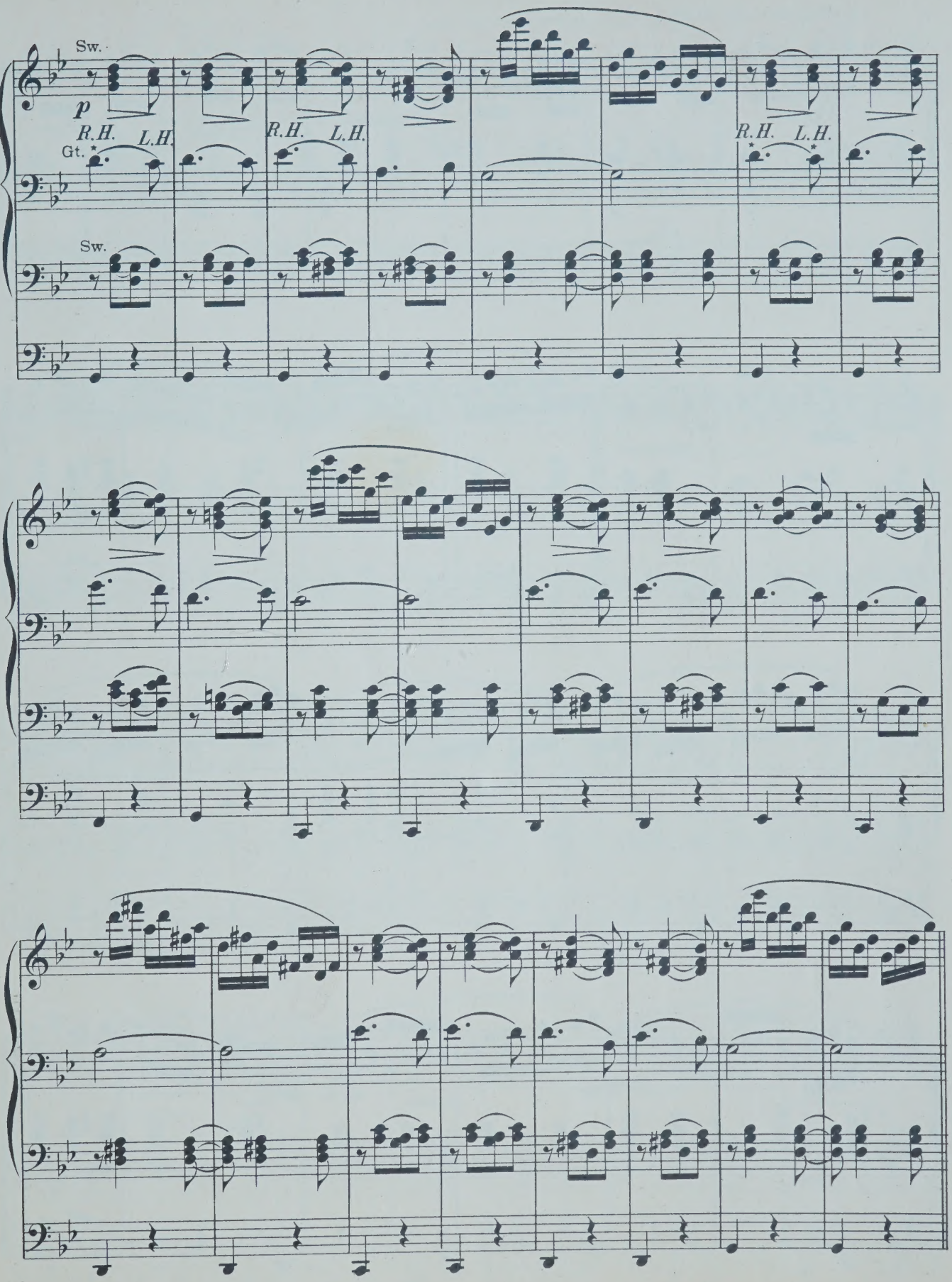
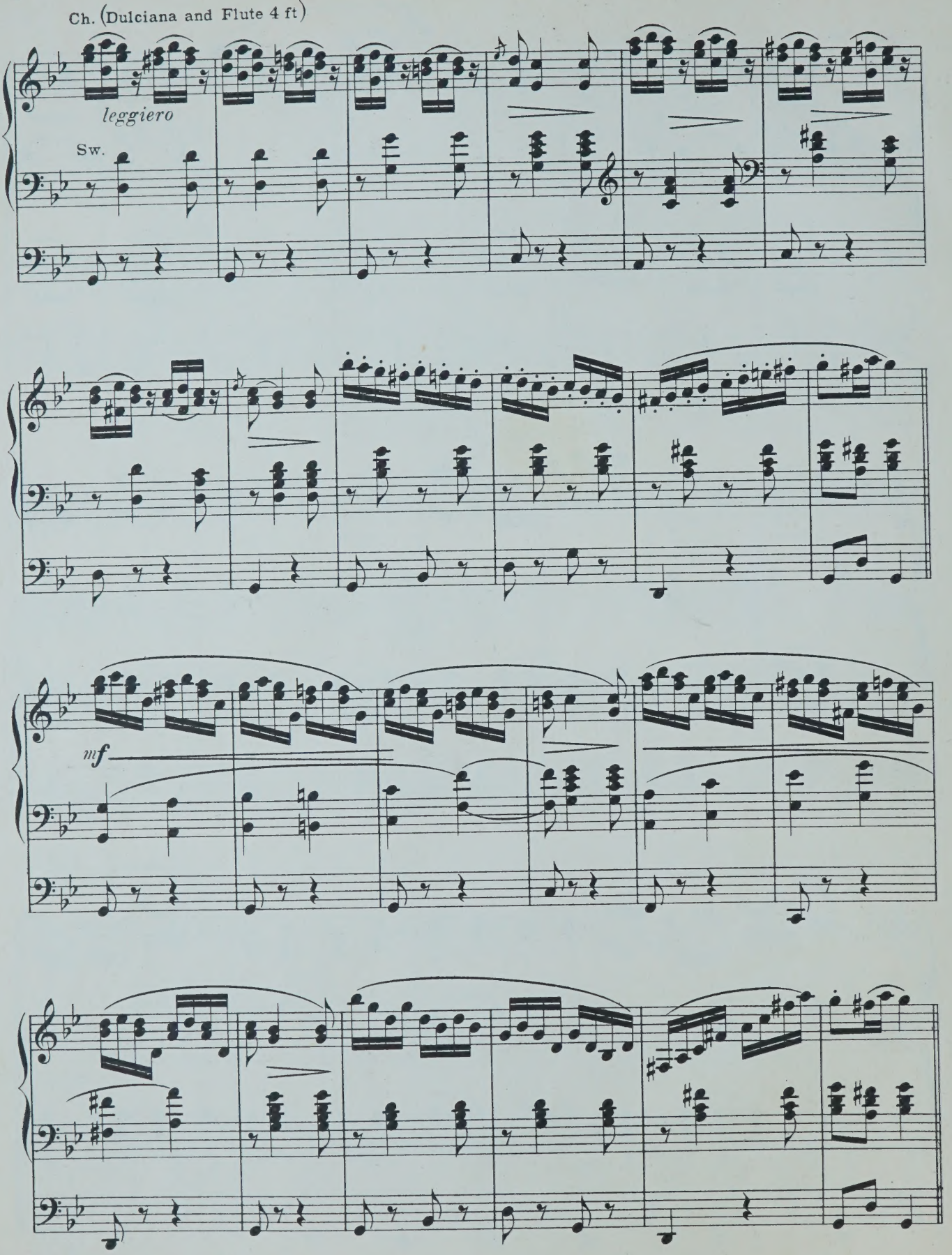
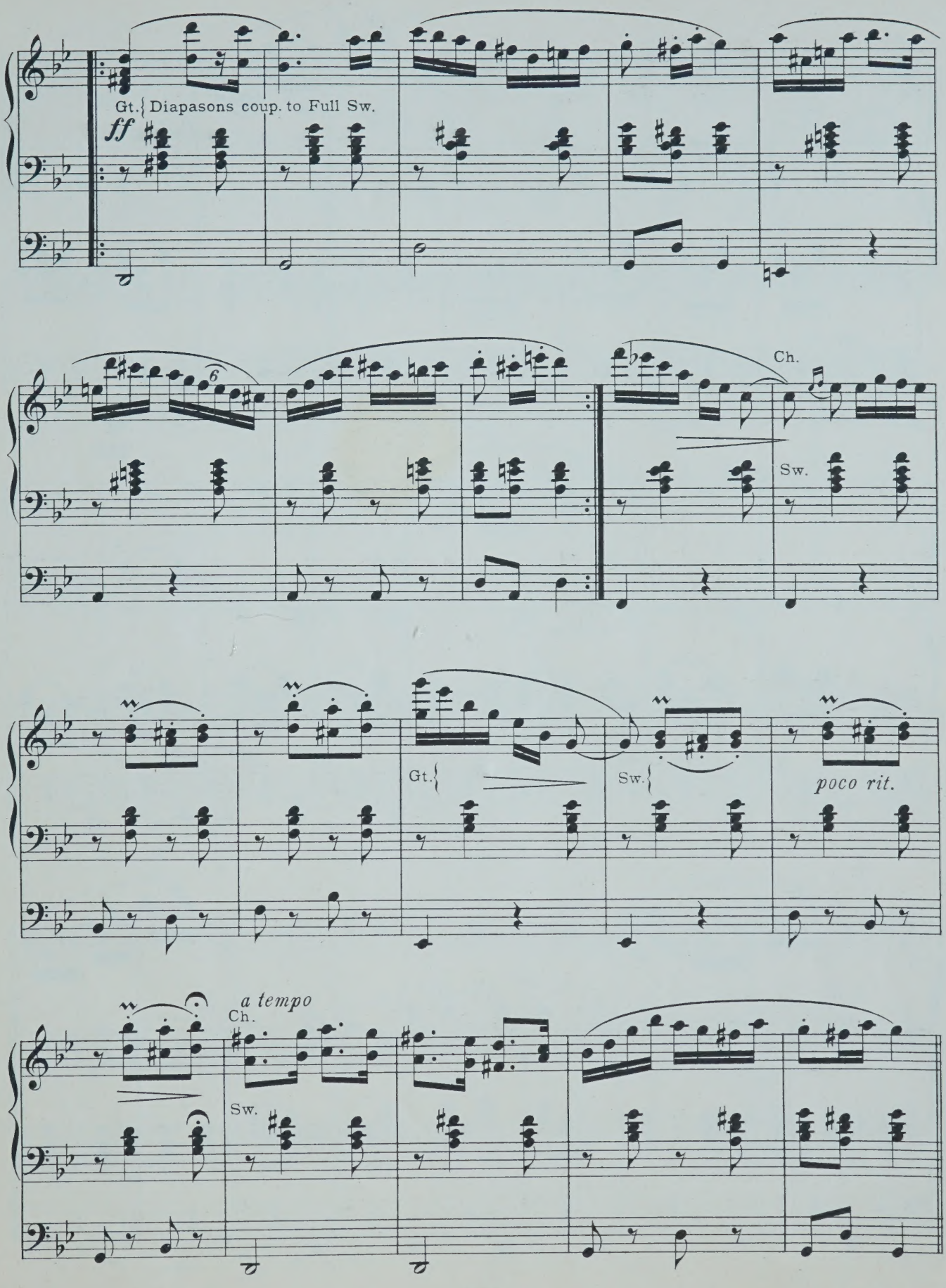
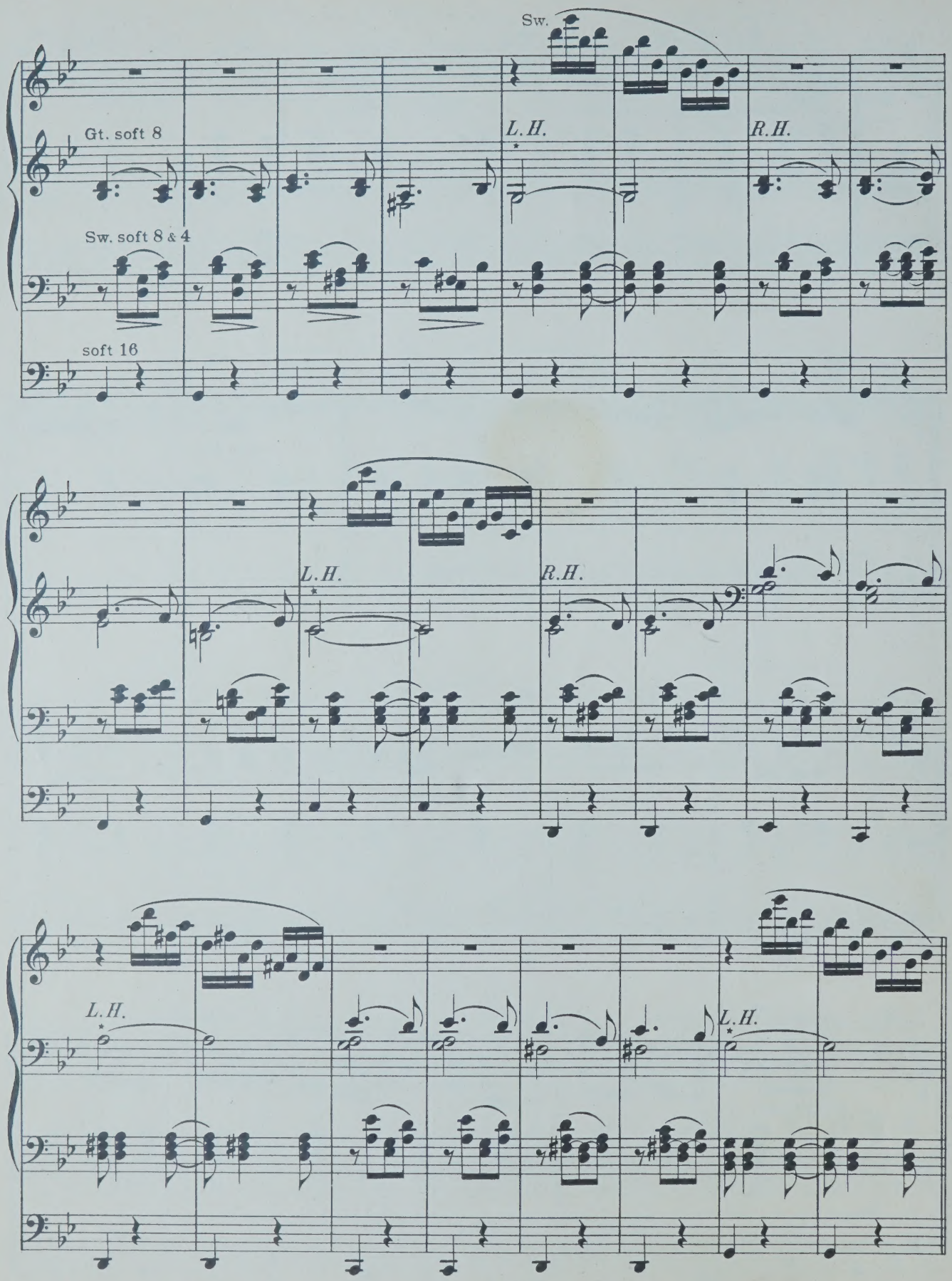
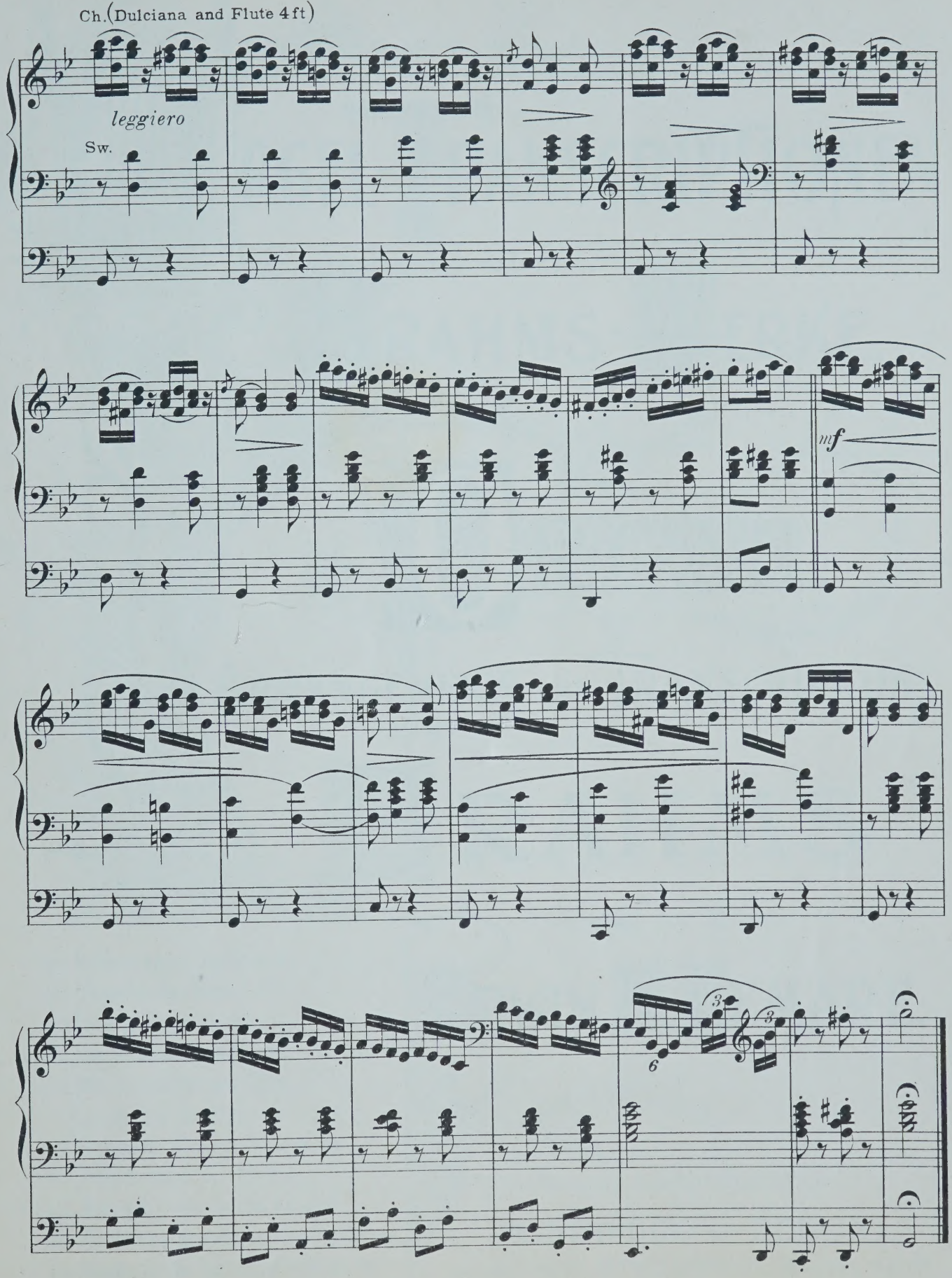

Sw.
p
R.H.
L.H.
Gt.
Sw.
R.H.
L.H.
R.H.
L.H.


Ch. (Dulciana and Flute 4 ft)
leggiero
Sw.
mf


Gt. Diapasons coup. to Full Sw.
ff
6
Ch.
Sw.
Gt.
Sw.
poco rit.
a tempo
Ch.
Sw.


Sw.
Gt. soft 8
L.H.
R.H.
Sw. soft 8 & 4
soft 16
L.H.
R.H.
L.H.
L.H.


Ch.(Dulciana and Flute 4ft)
leggiero
Sw.
mf

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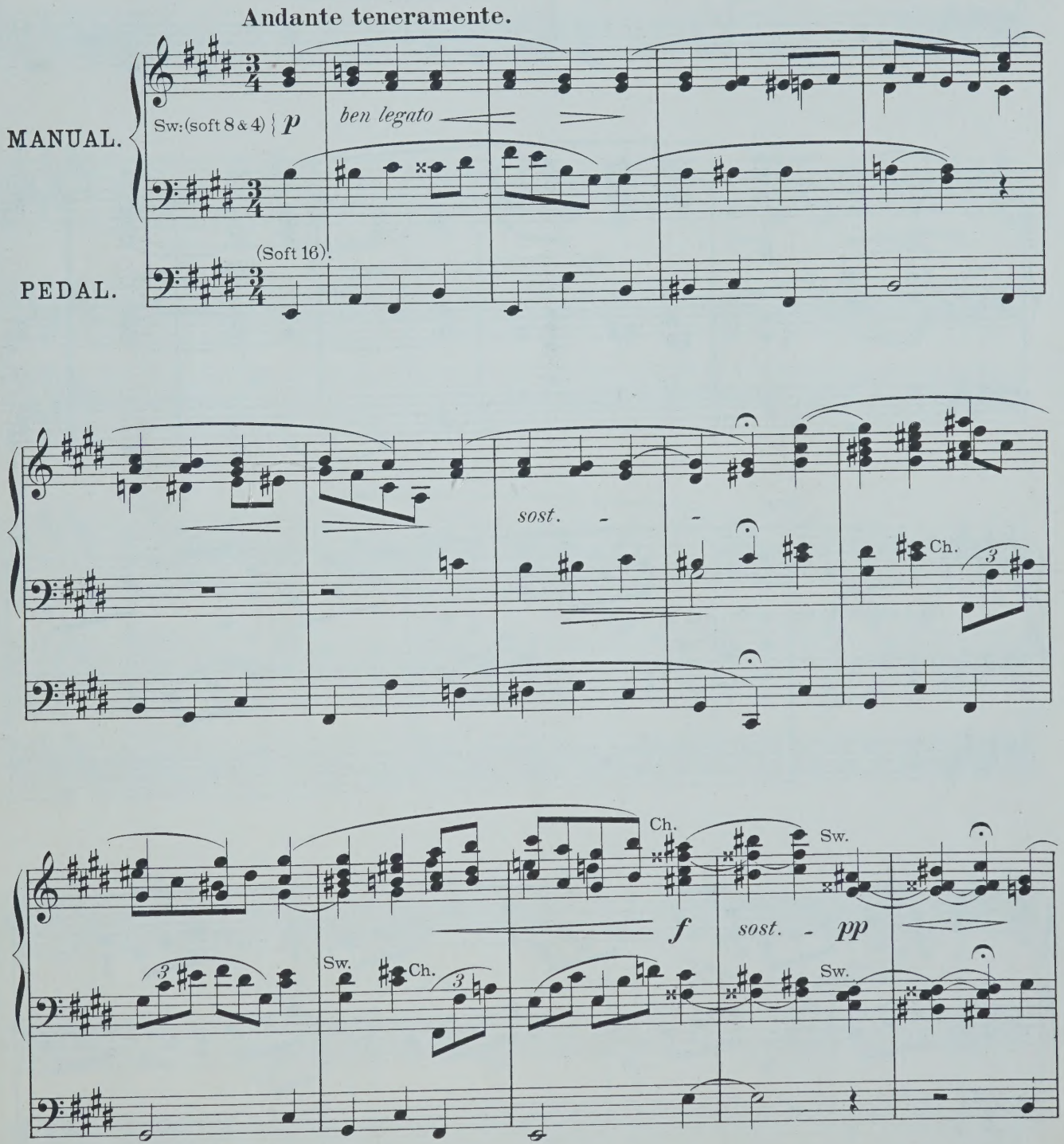
3.

Intermezzo.

(aus Op. 116. Nº 6.)

Johannes Brahms.



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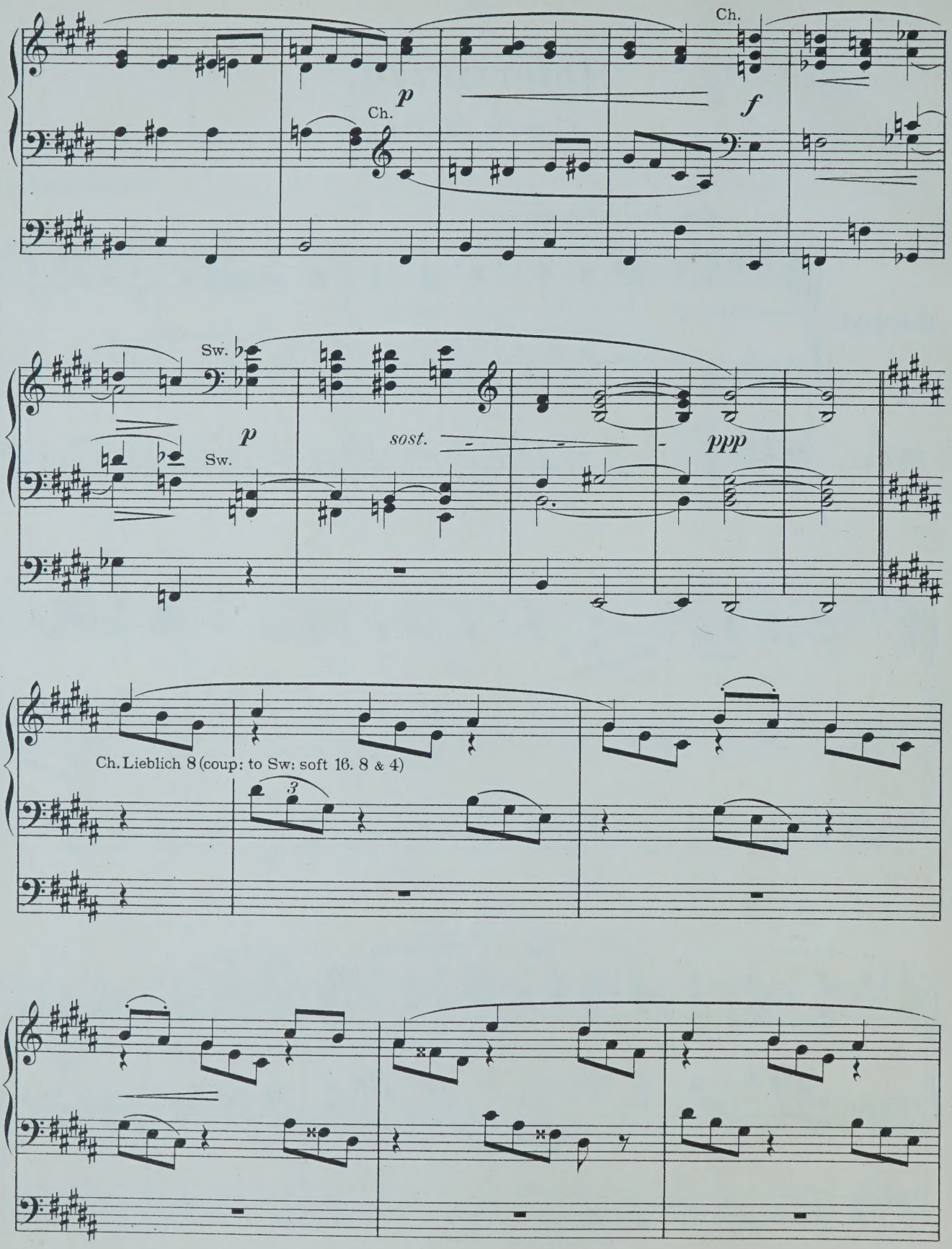
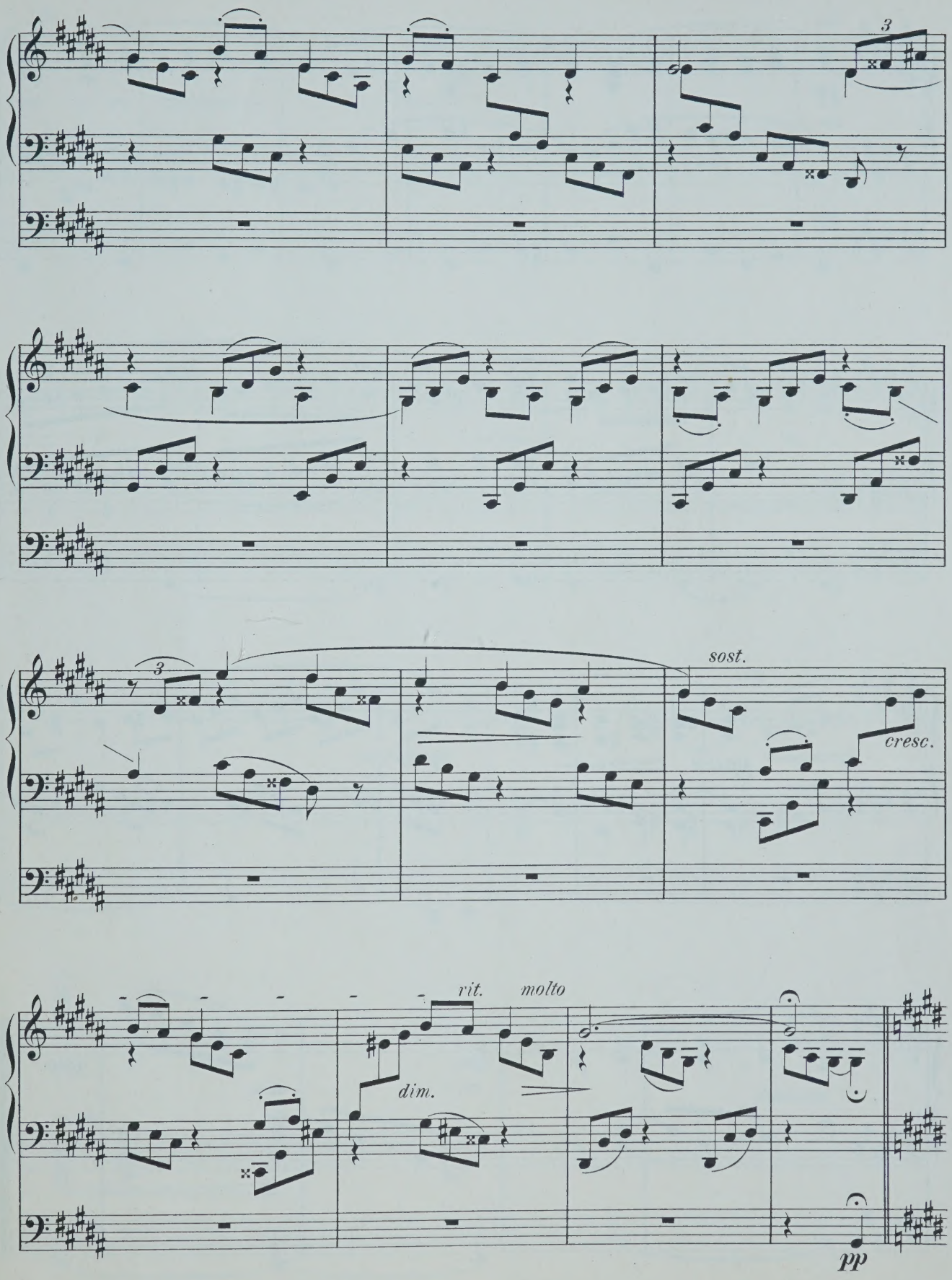
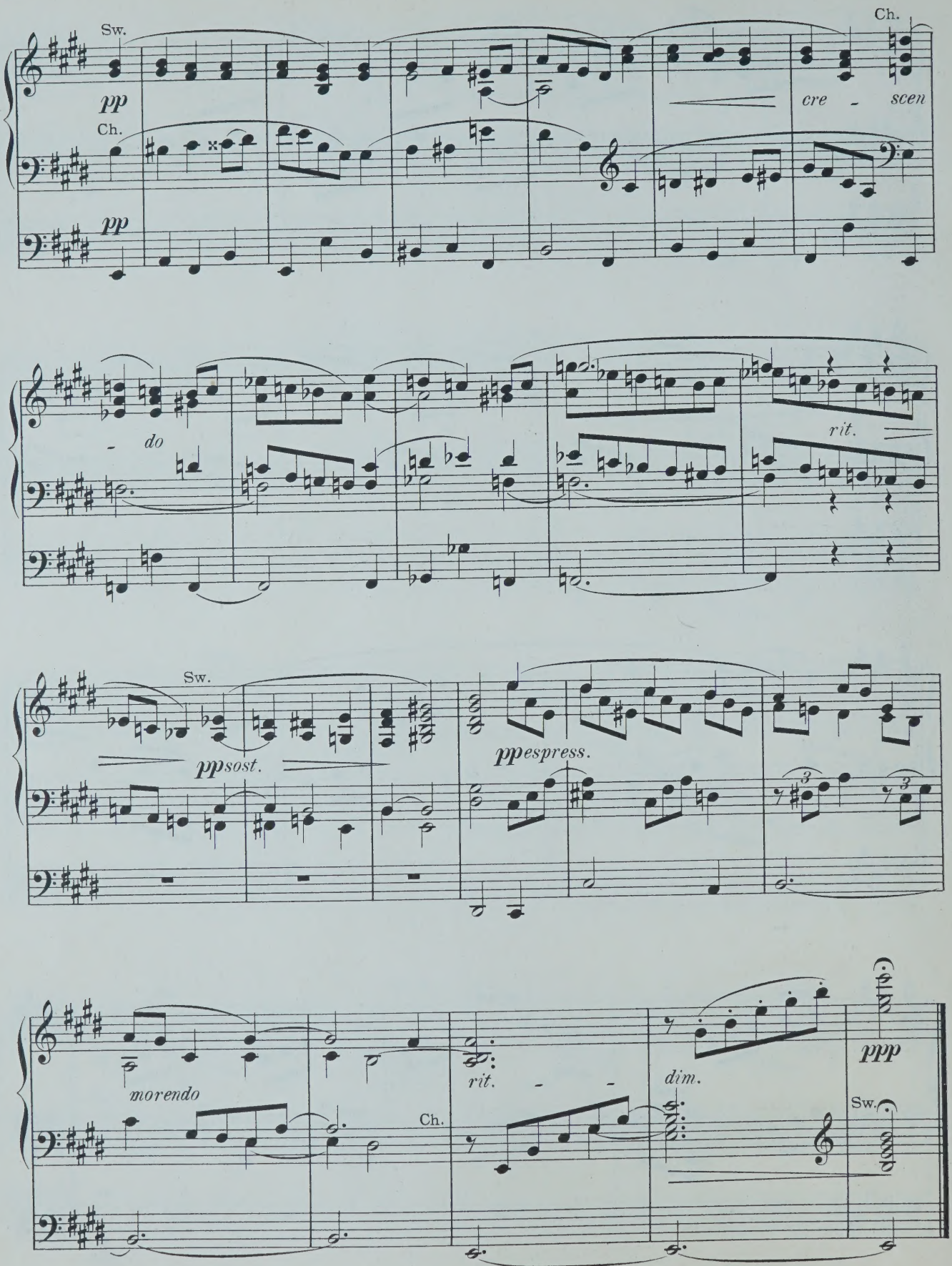

Ch.
Ch.
p
f
Sw.
Sw.
p
sost.
ppp
Ch. Lieblich 8 (coup: to Sw: soft 16. 8 & 4)
3


3
3
sost.
cresc.
rit.
molto
dim.
pp



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FROM

BRAHMS

BY

EDWIN H. LEMARE.

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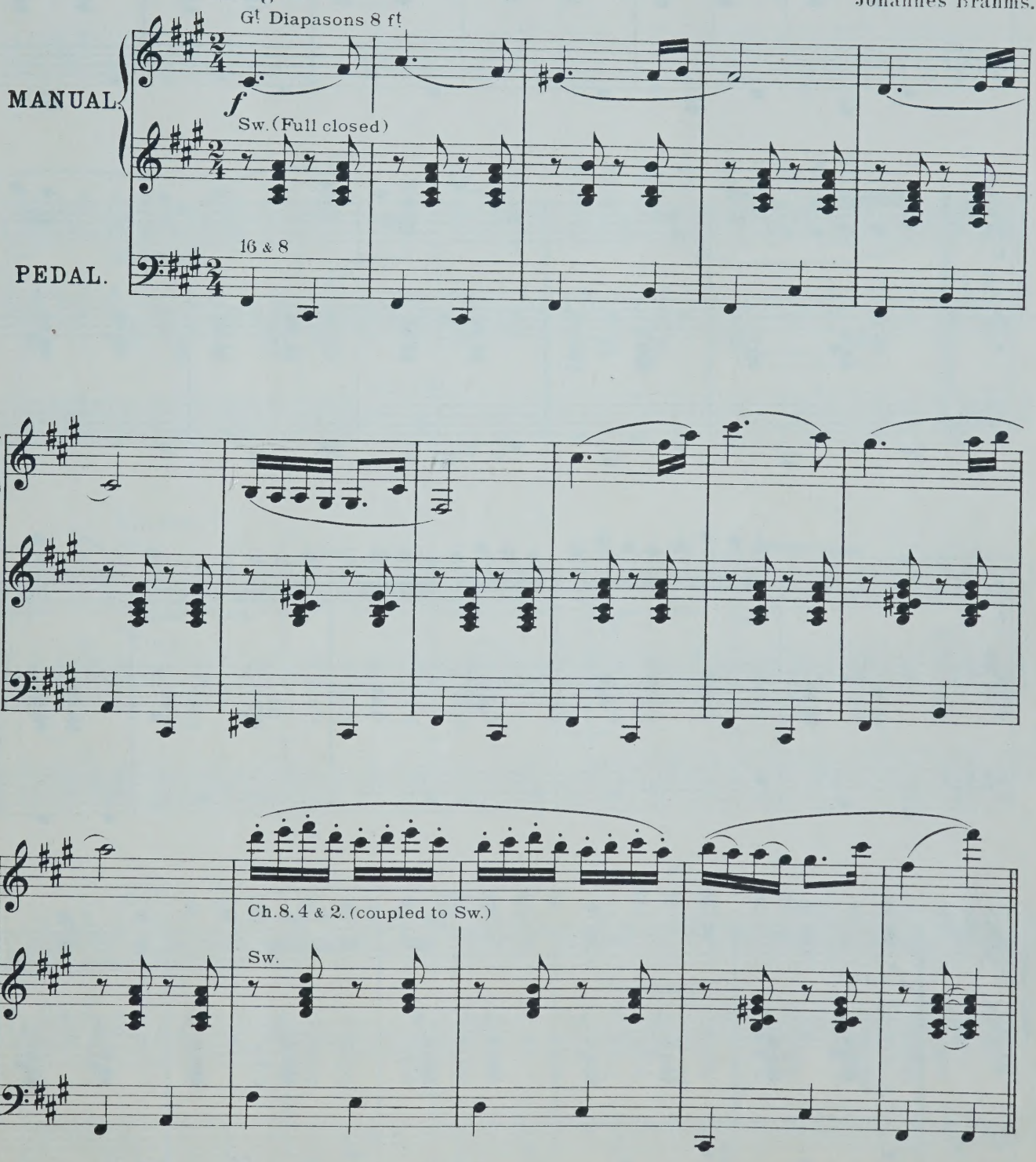
4.

Ungarischer Tanz.

(No 5) pfte duo.

Allegro. Johannes Brahms.



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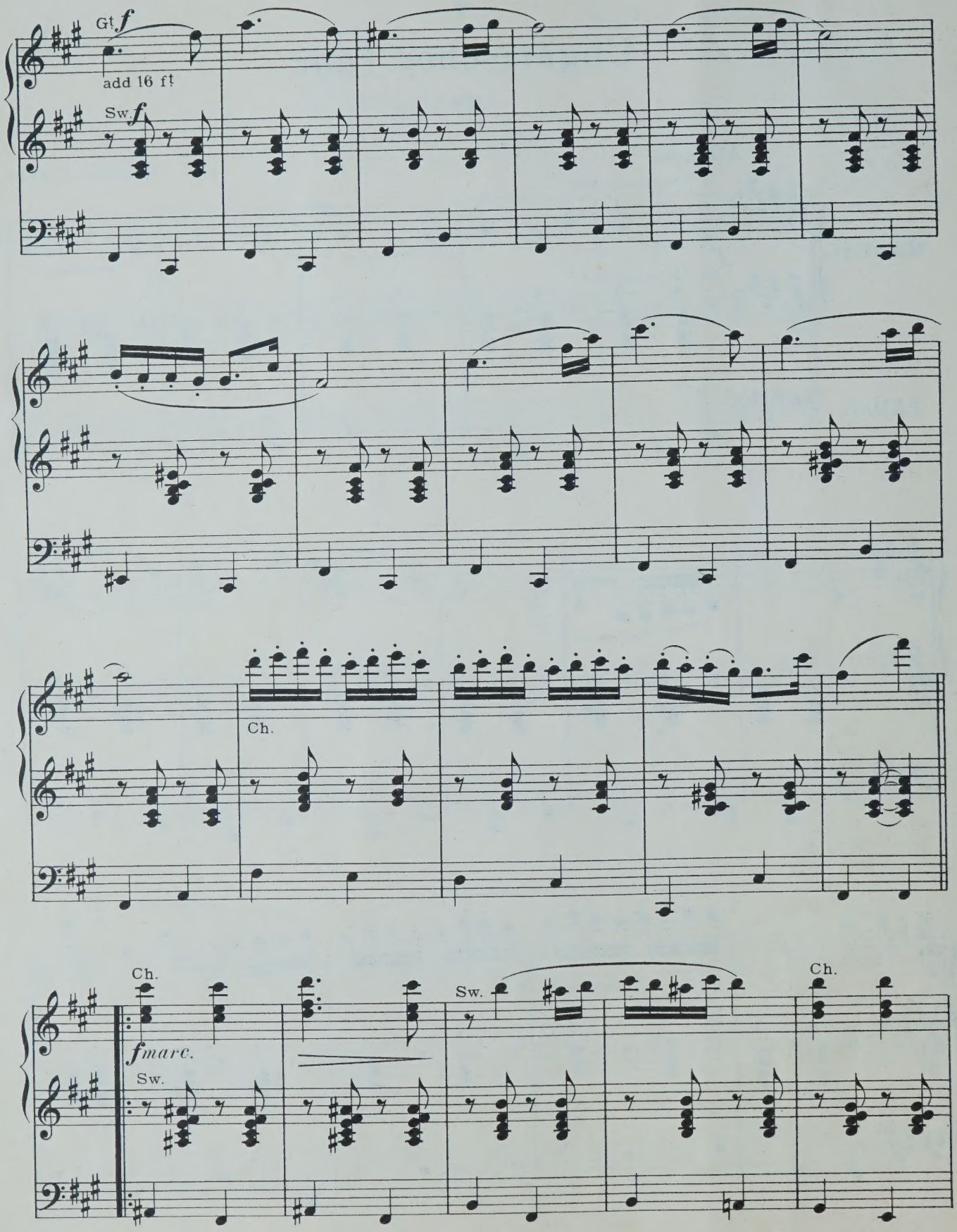
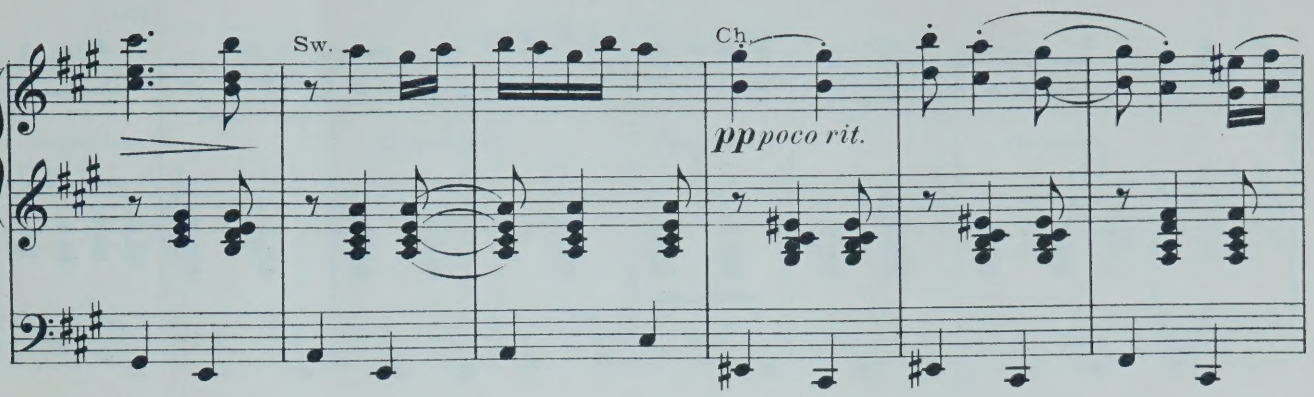
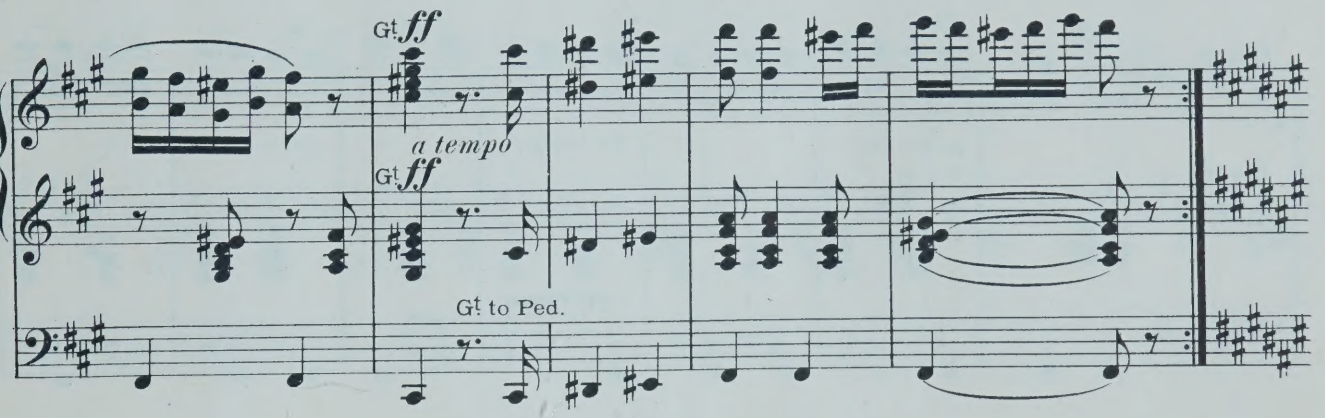
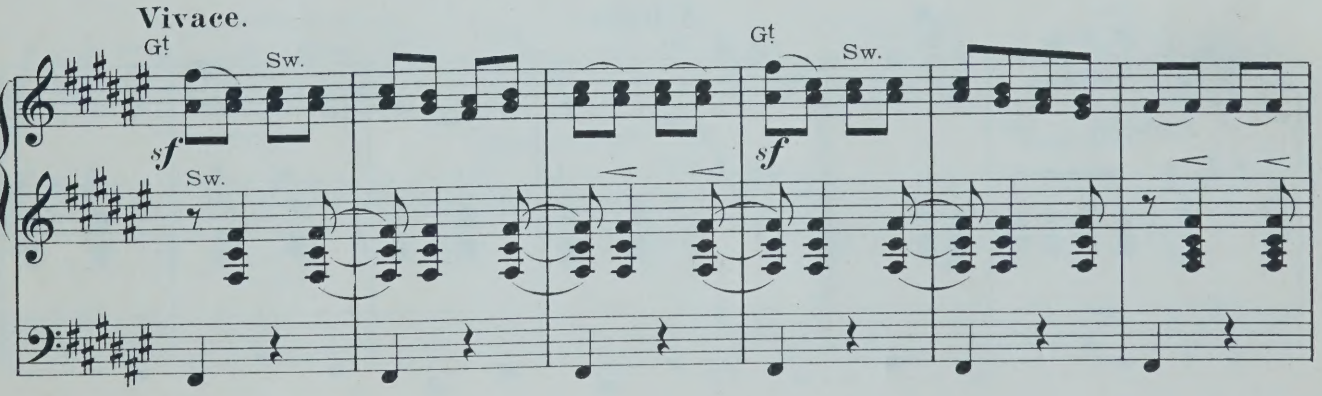
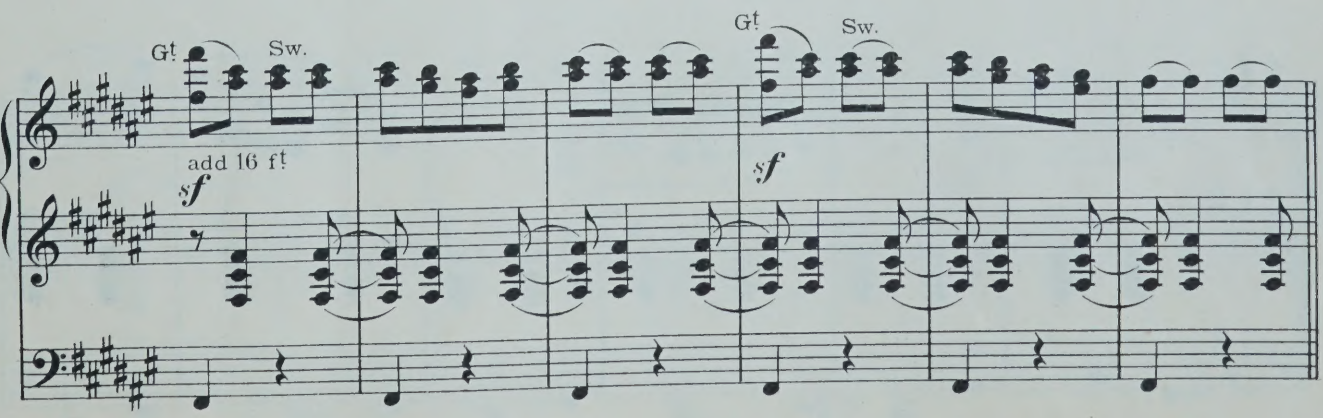
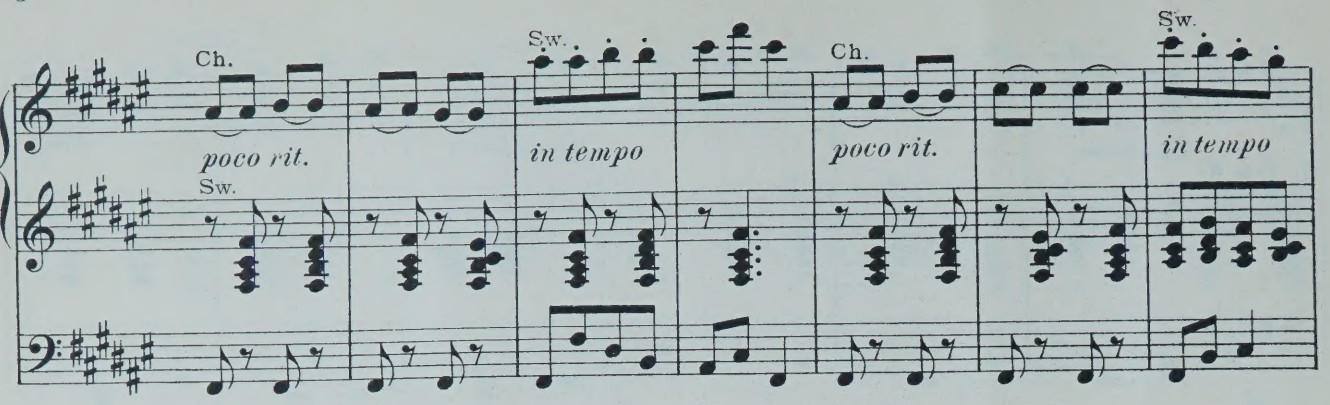

Gt.
f
add 16 ft
Sw.
f
Ch.
Ch.
Sw.
Ch.
fmarc.
Sw.

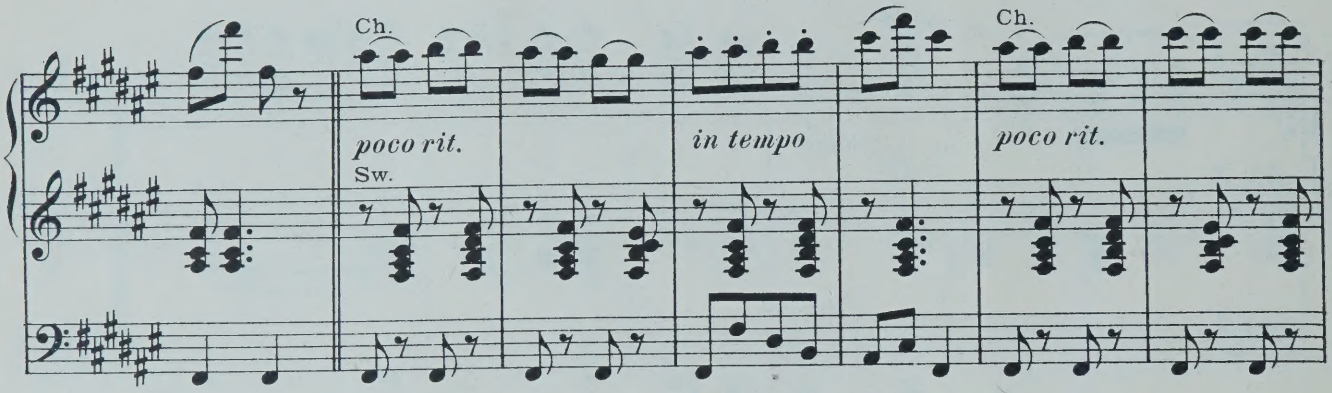

Sw.
Ch.
pp poco rit.

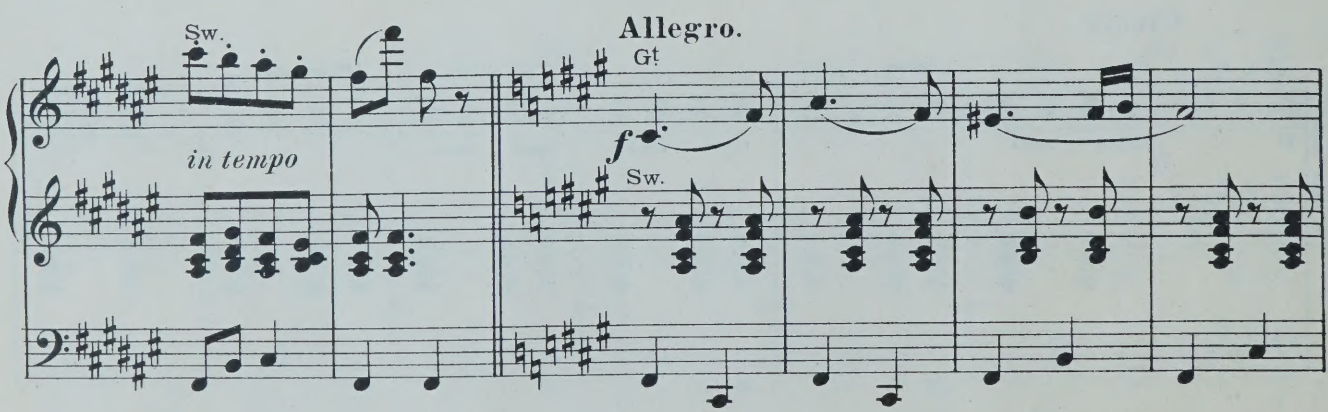

Gt. ff
a tempo
Gt. ff
Gt. to Ped.

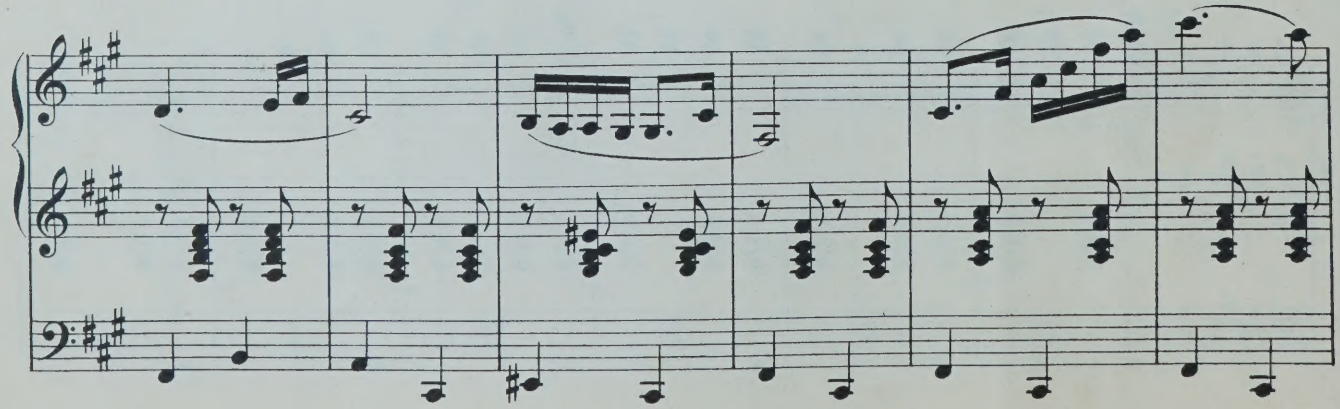

Vivace.
Gt.
Sw.
sf
Sw.
Gt.
Sw.
sf

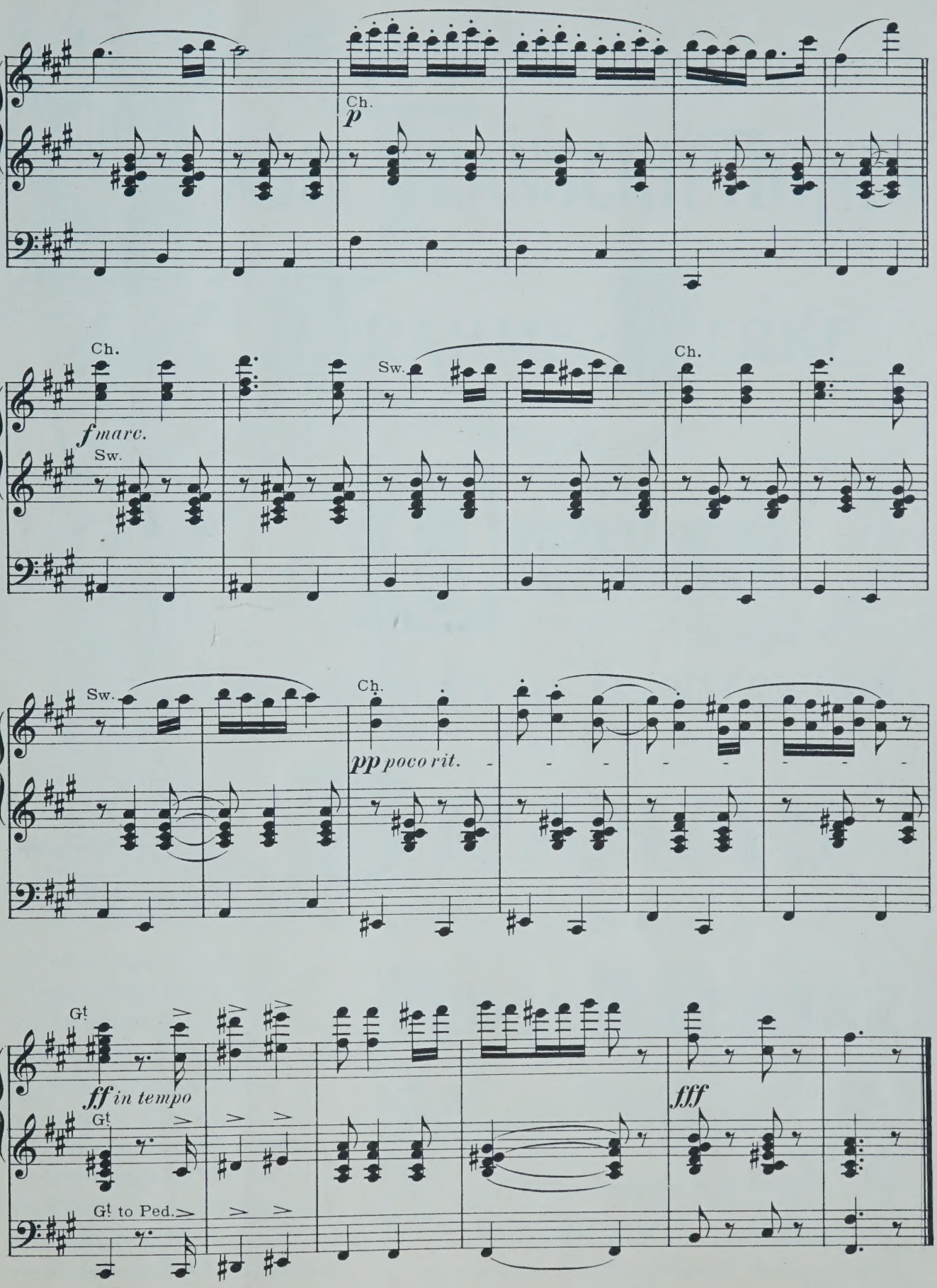

Gt.
Sw.
add 16 ft.
sf
Gt.
Sw.
sf


Ch.
poco rit.
Sw.
Sw.
in tempo
Ch.
poco rit.
Sw.
in tempo


Ch.
poco rit.
Sw.
in tempo
Ch.
poco rit.


Sw.
in tempo
Allegro.
Gt
f
Sw.




Ch.
p
Ch.
fmarc.
Sw.
Sw.
Ch.
Sw.
Ch.
pp poco rit.
Gt
ff in tempo
Gt
Gt to Ped.
fff

ORGEL-TRANSCRIPTIONEN
über
BRAHMS-WERKE

FOR ORGAN
ARRANGEMENTS AND TRANSCRIPTIONS
FROM
BRAHMS
BY
EDWIN H. LEMARE.

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5.

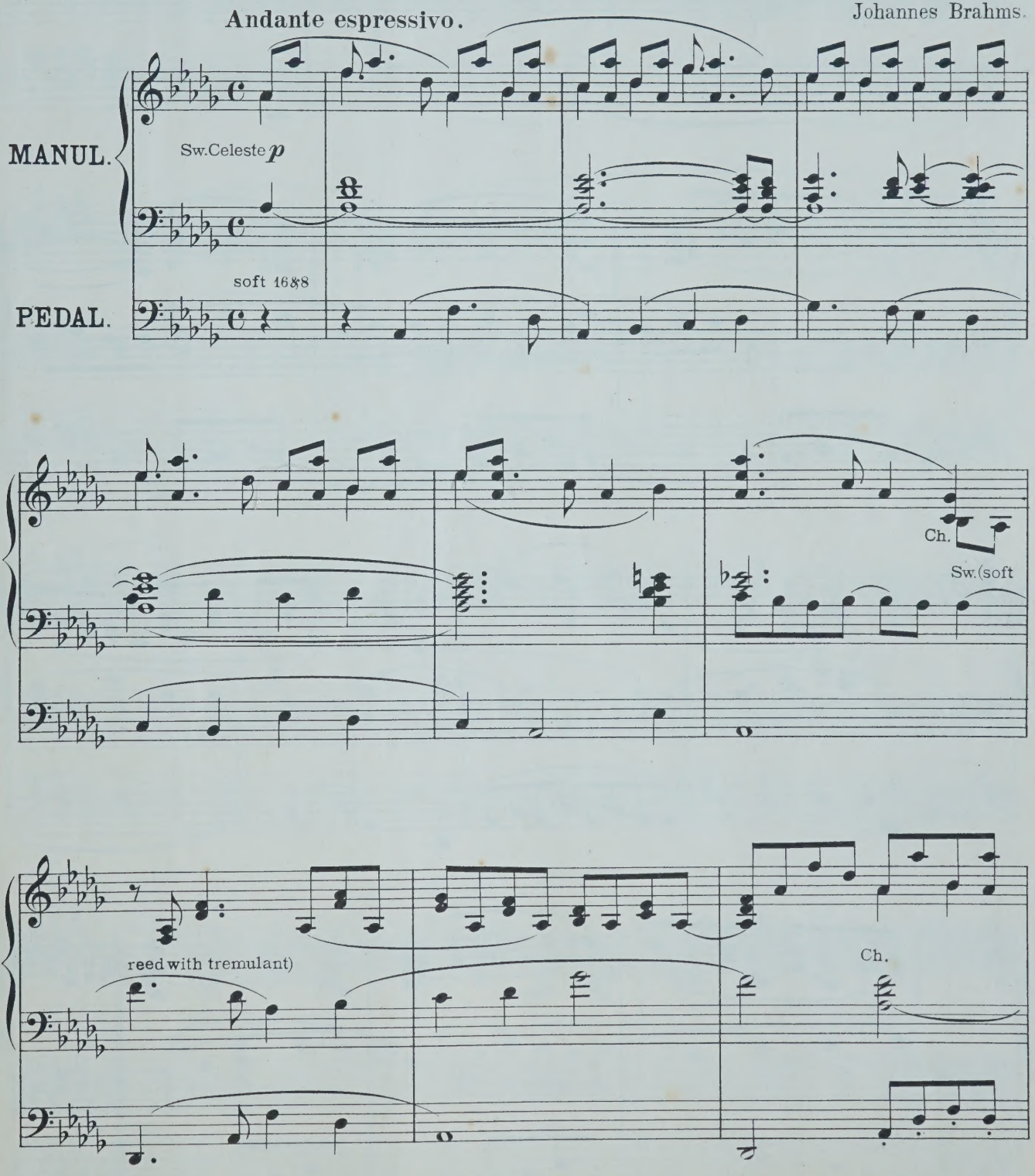
„Wir wandelten, wir zwei zusammen."

We wandered, we two together

(Op.96. Nº2.)

Andante espressivo.

Johannes Brahms.



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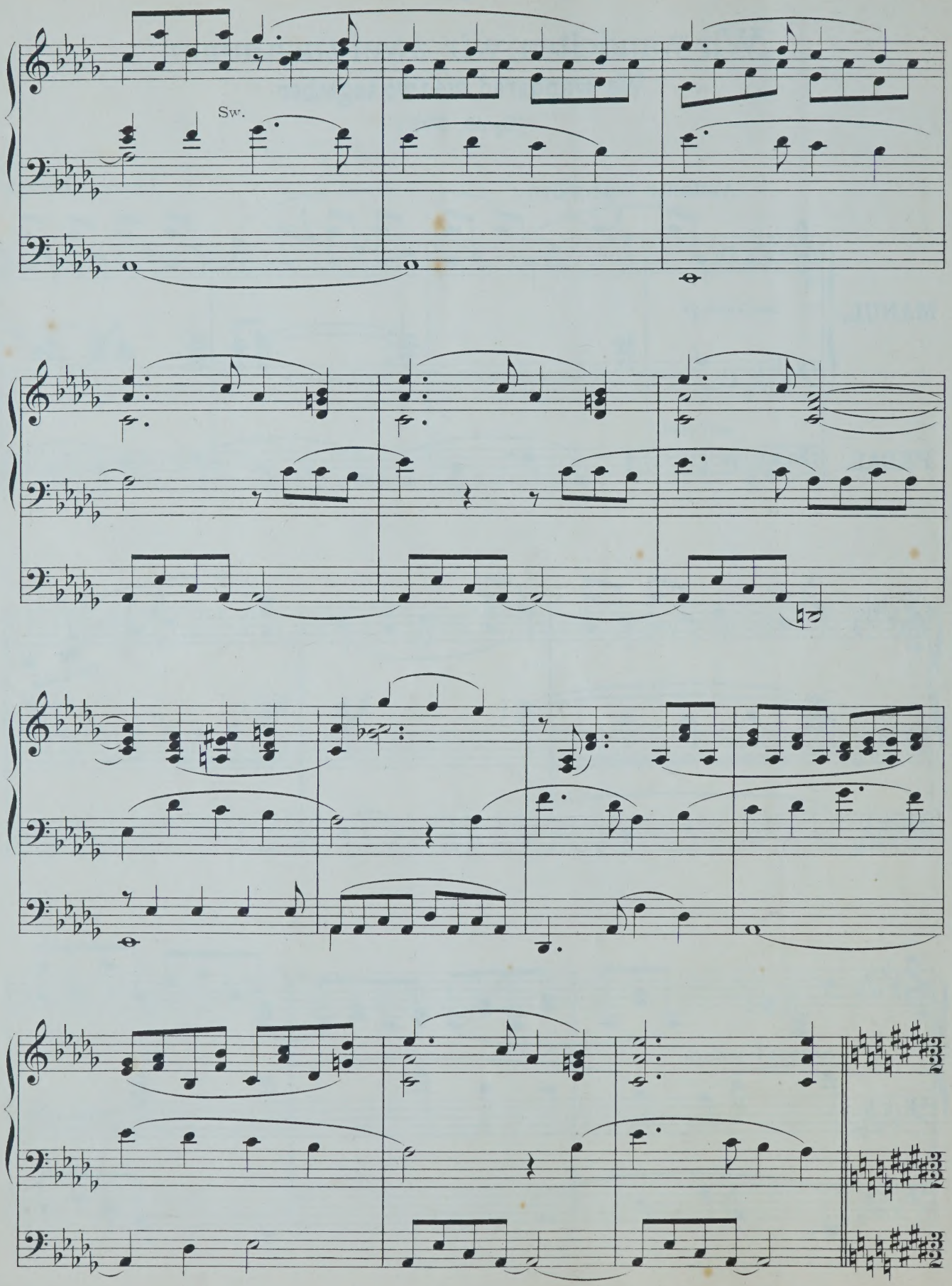
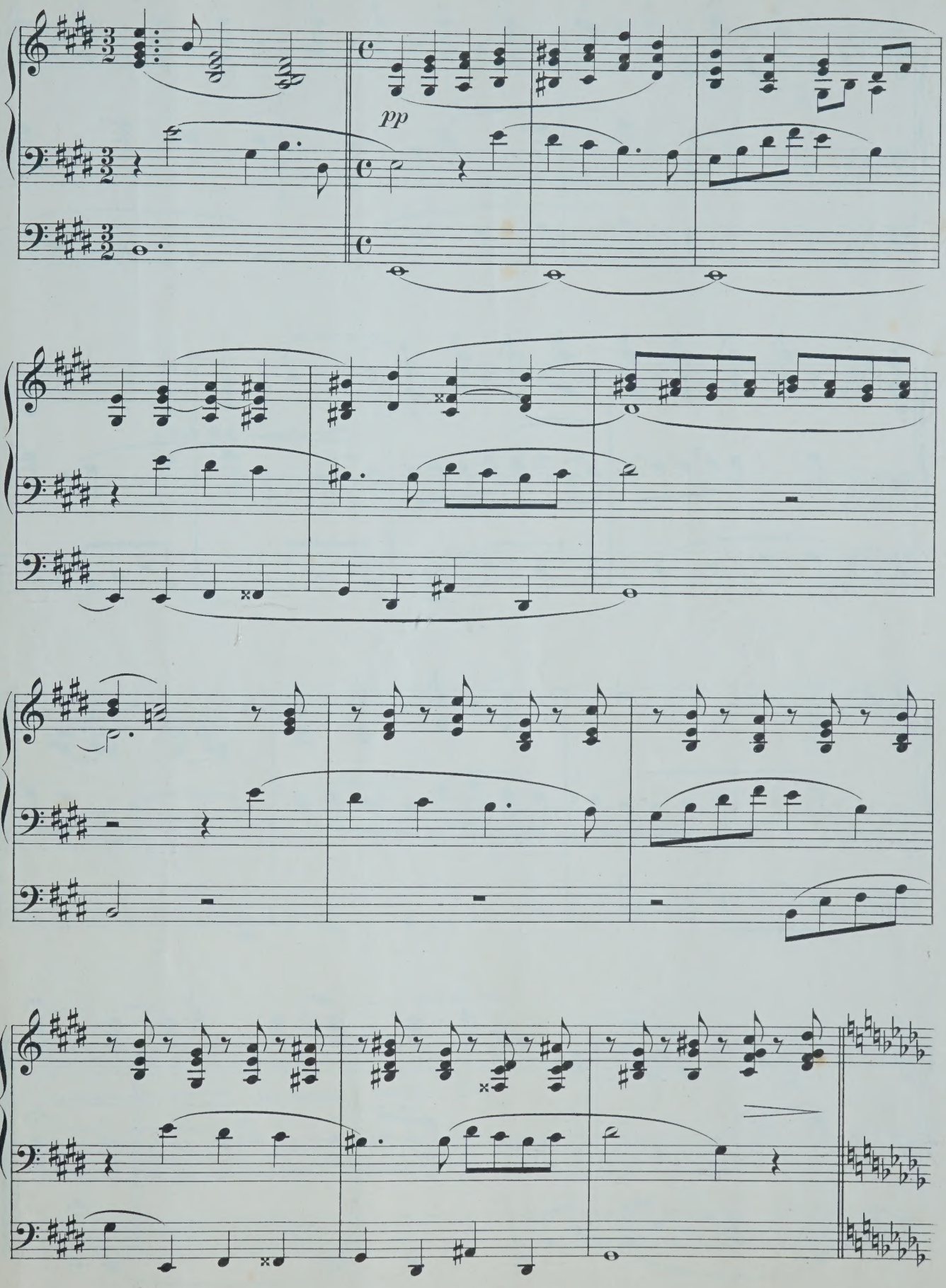
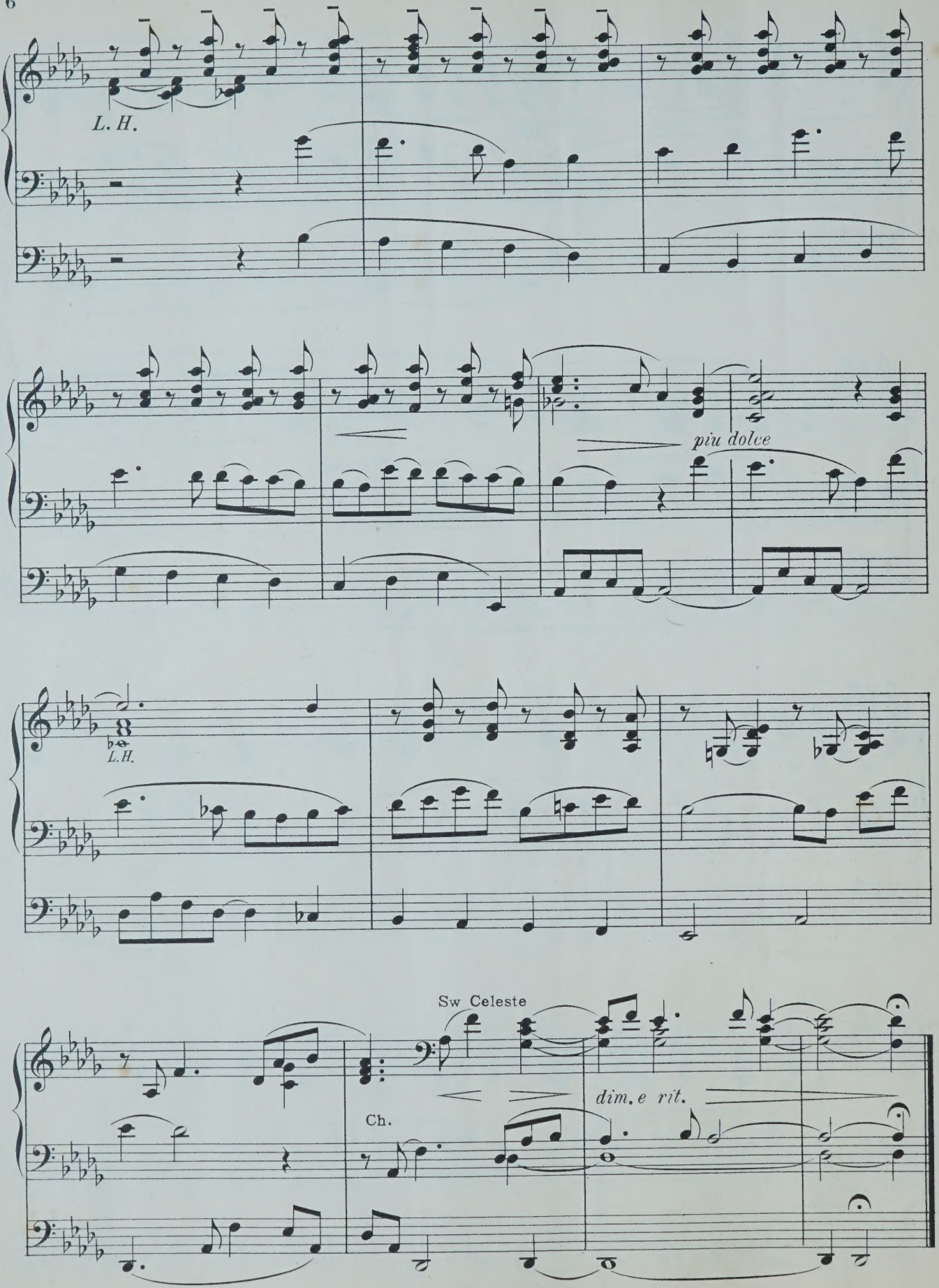

Sw.


pp


L. H.
piu dolce
L.H.
Sw Celeste
dim. e rit.
Ch.

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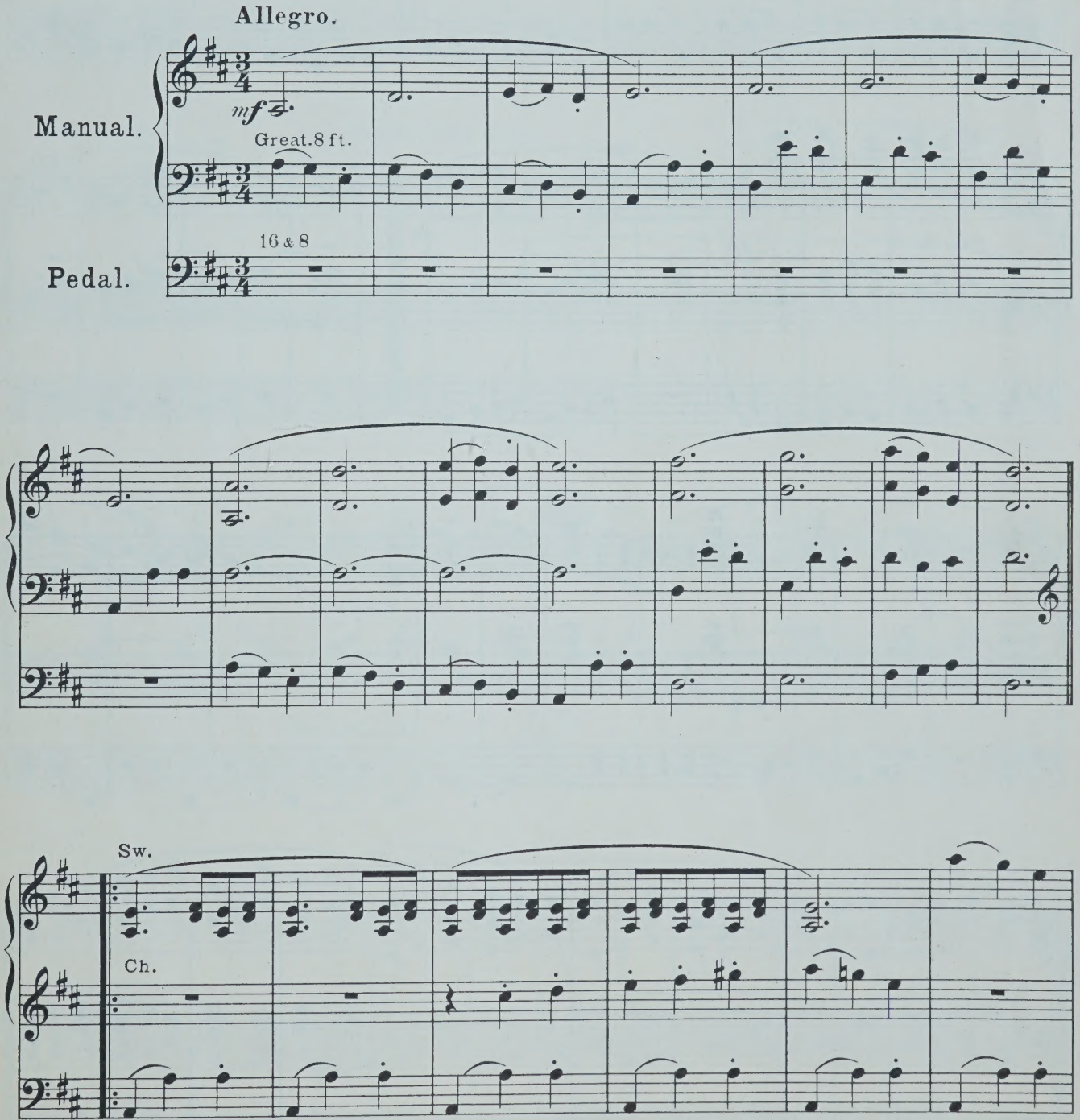
6.

SCHERZO.

(aus Op. 11. Serenade.) F. O.

Johannes Brahms.



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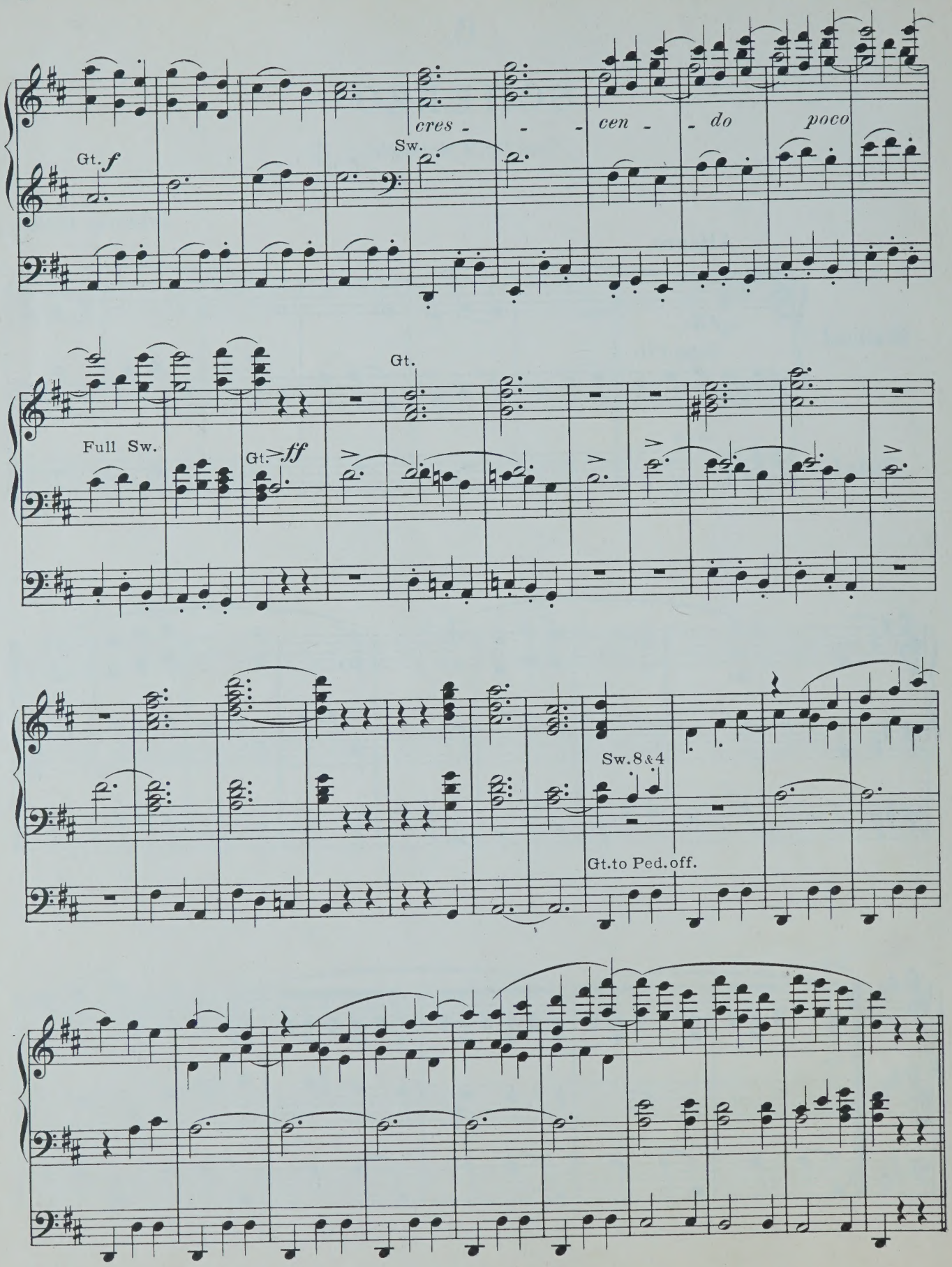
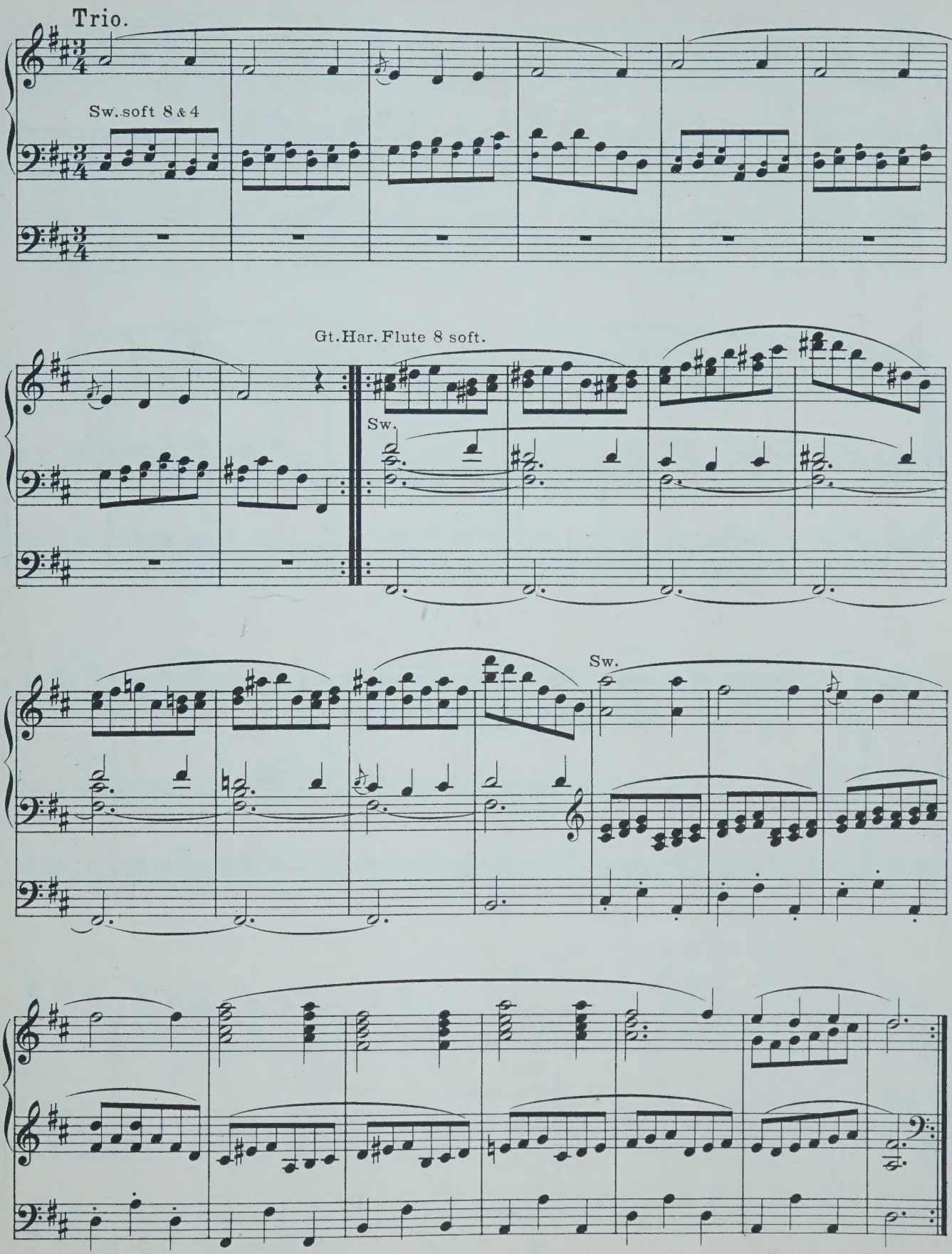
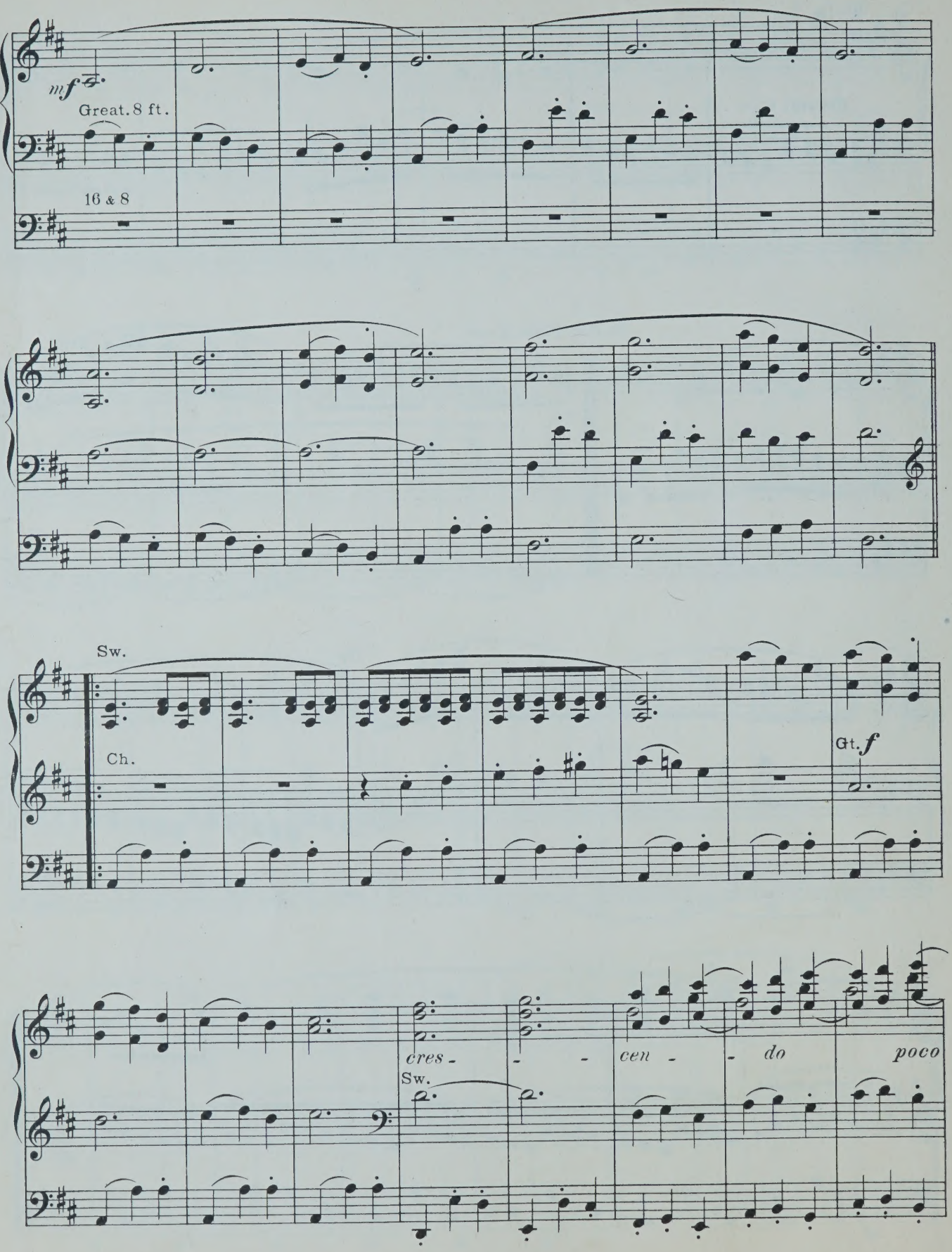
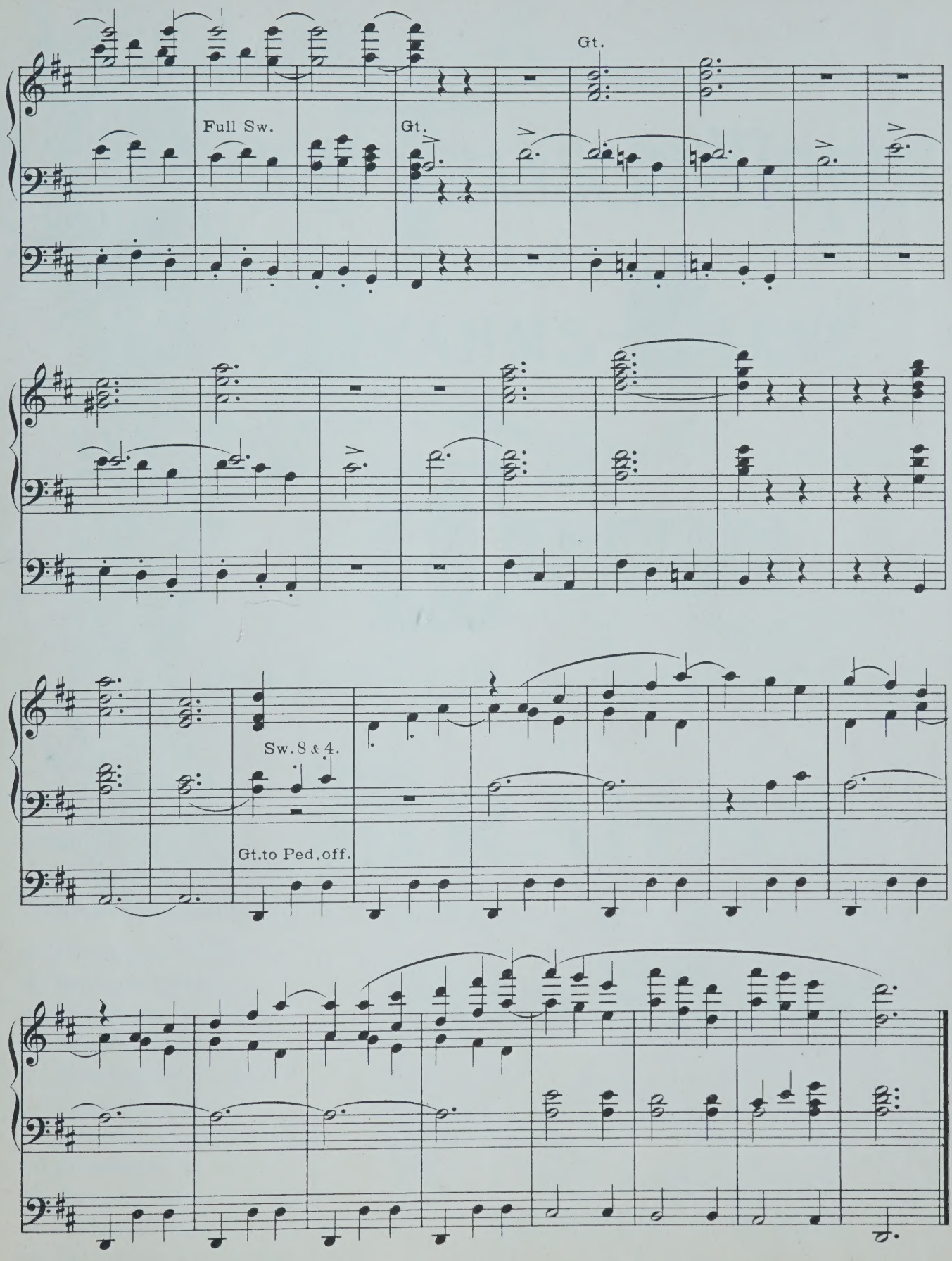

Gt. f
cres - - - cen - - do poco
Sw.
Full Sw.
Gt. ff
Gt.
Sw. 8 & 4
Gt. to Ped. off.


Trio.
Sw. soft 8 & 4
Gt. Har. Flute 8 soft.
Sw.
Sw.


mf
Great. 8 ft.
16 & 8
Sw.
Ch.
Gt. f
cres -
Sw.
cen - do poco



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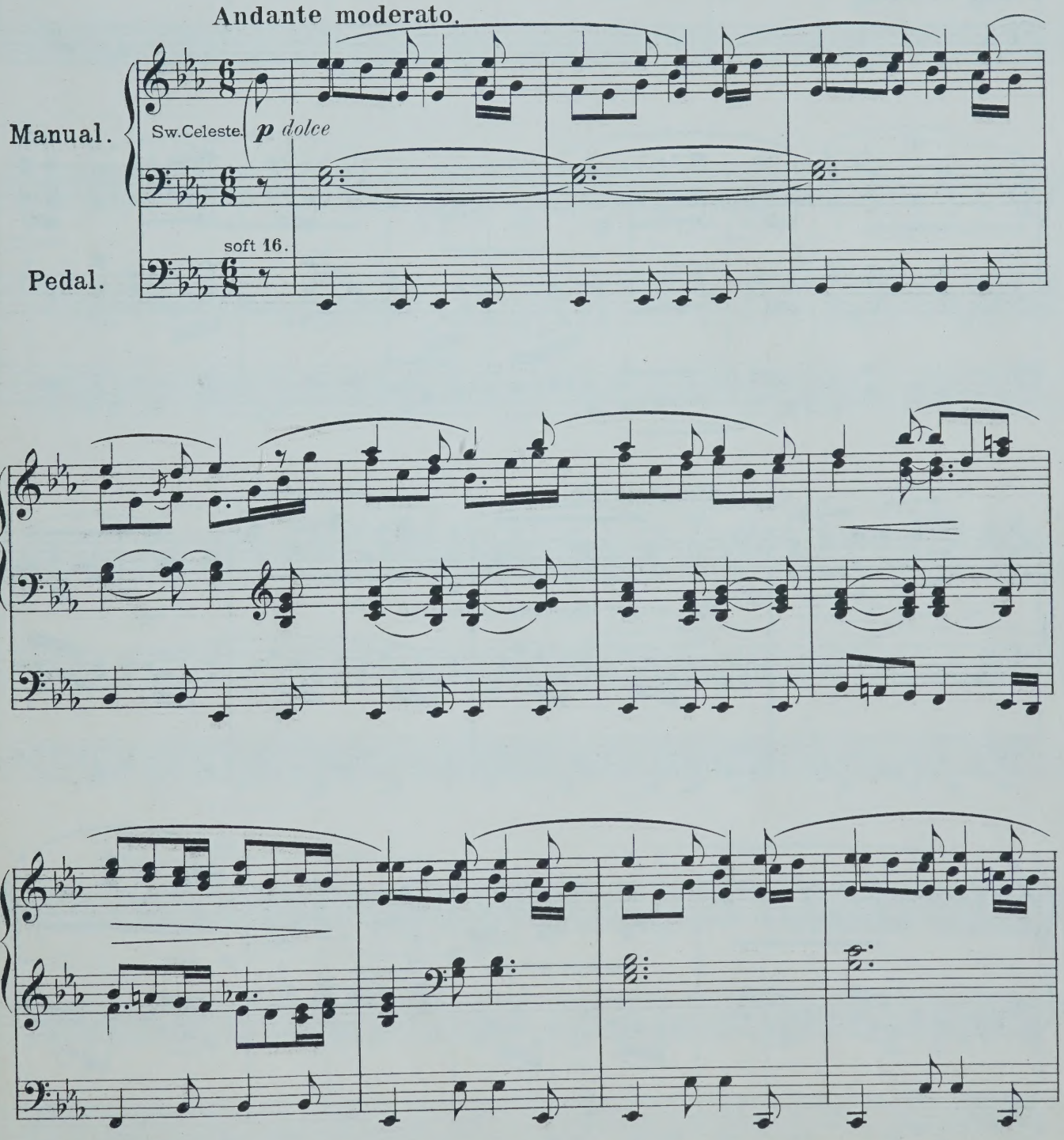
7.

Intermezzo.

(aus Op. 117 № 1.)

Johannes Brahms.



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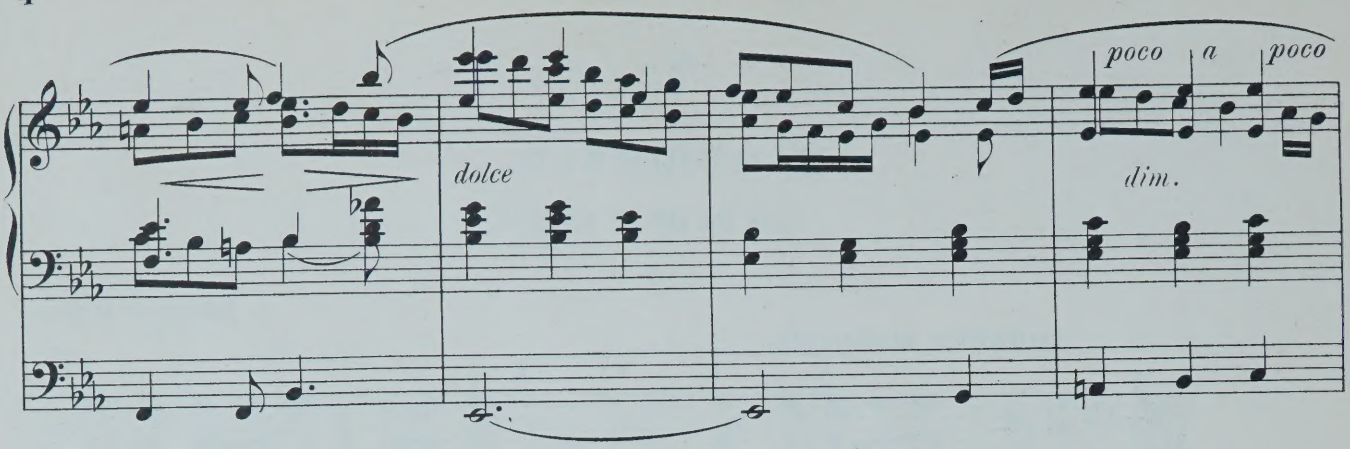
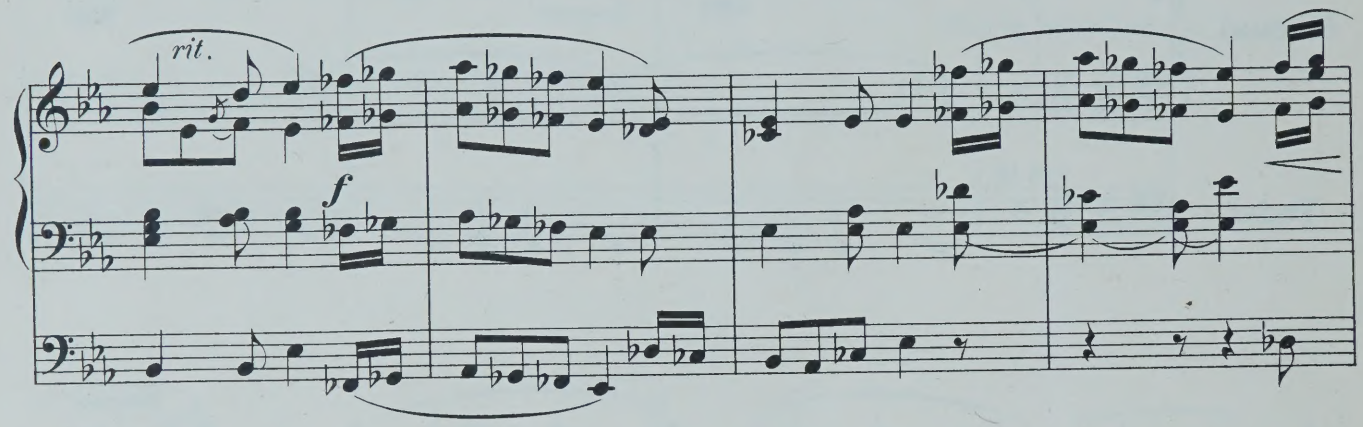
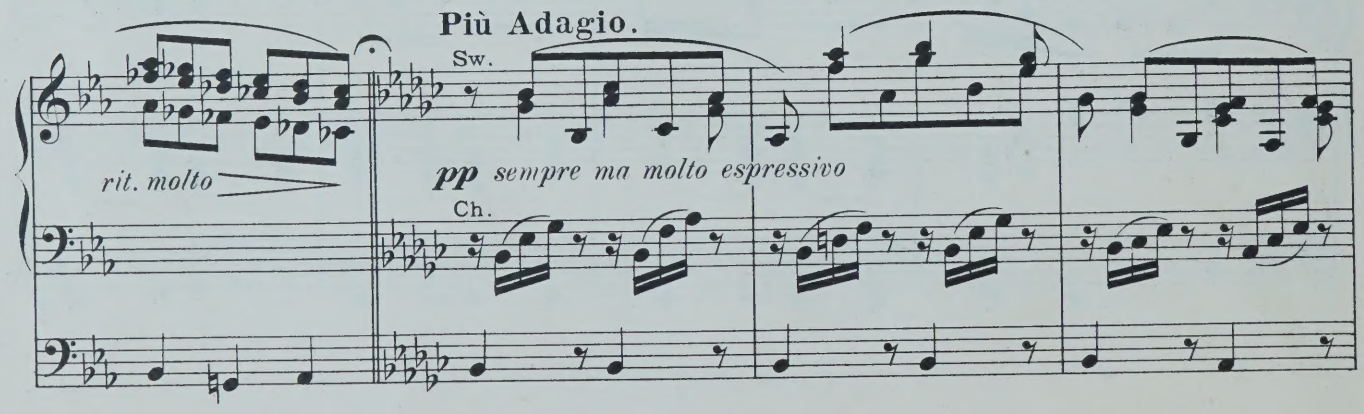
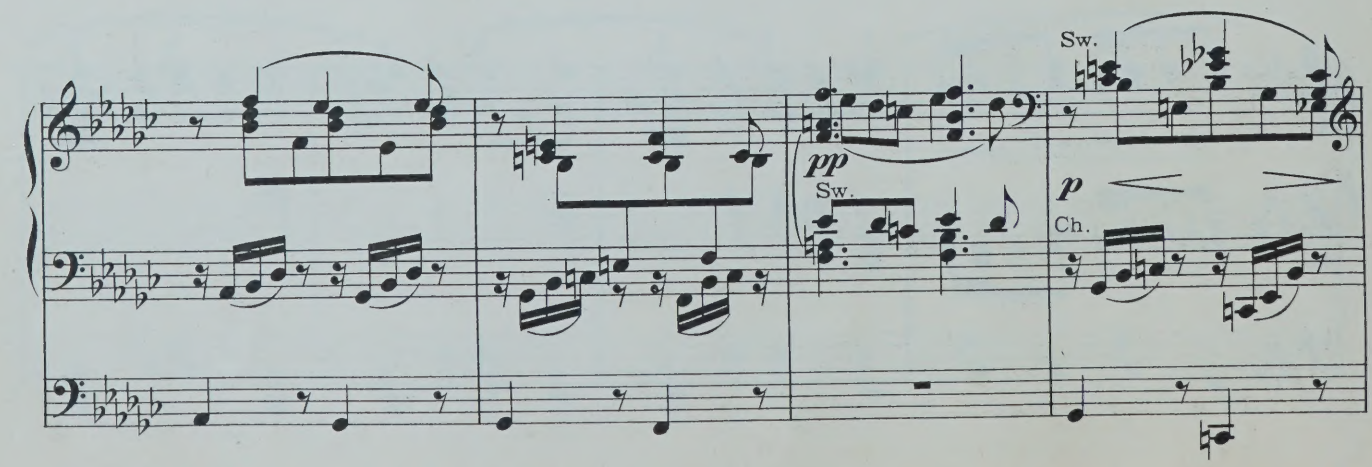
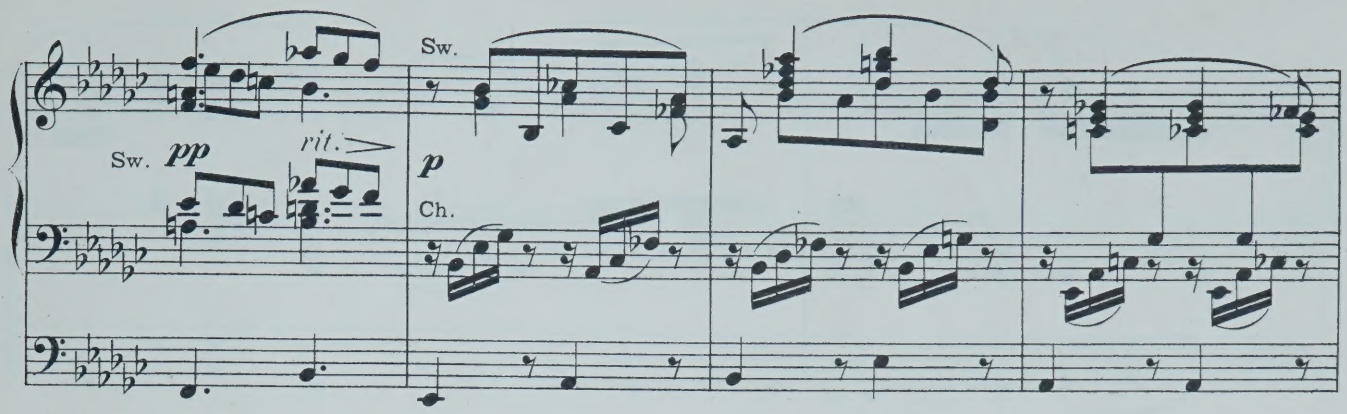
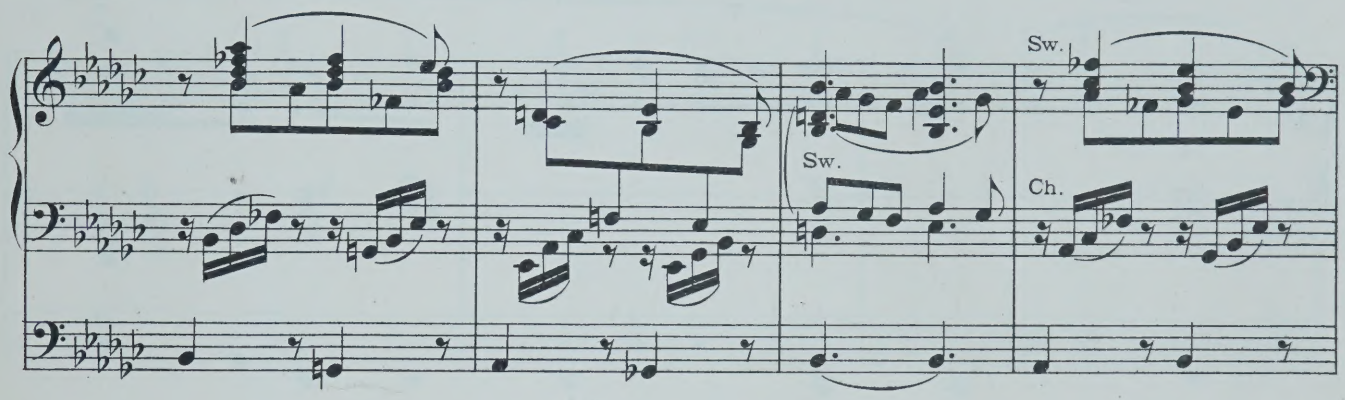

poco a poco
dolce
dim.


rit.
f

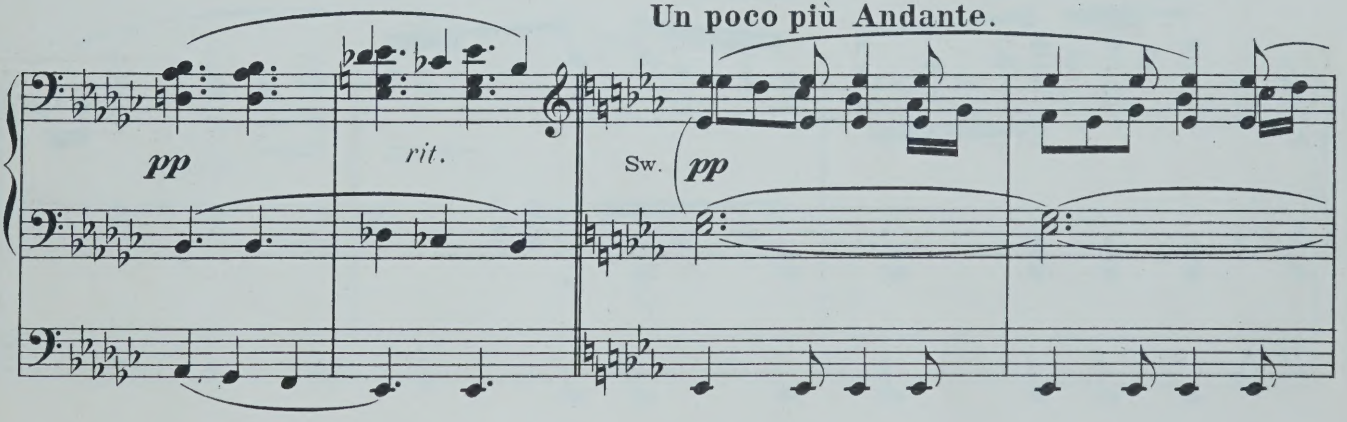

Più Adagio.
Sw.
rit. molto
pp sempre ma molto espressivo
Ch.

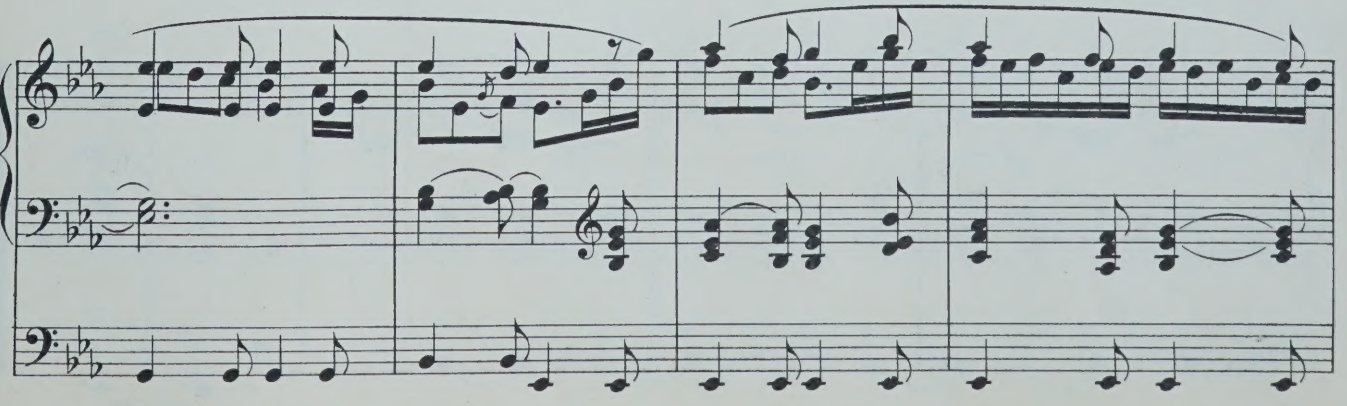

Sw.
pp
Sw.
p
Ch.

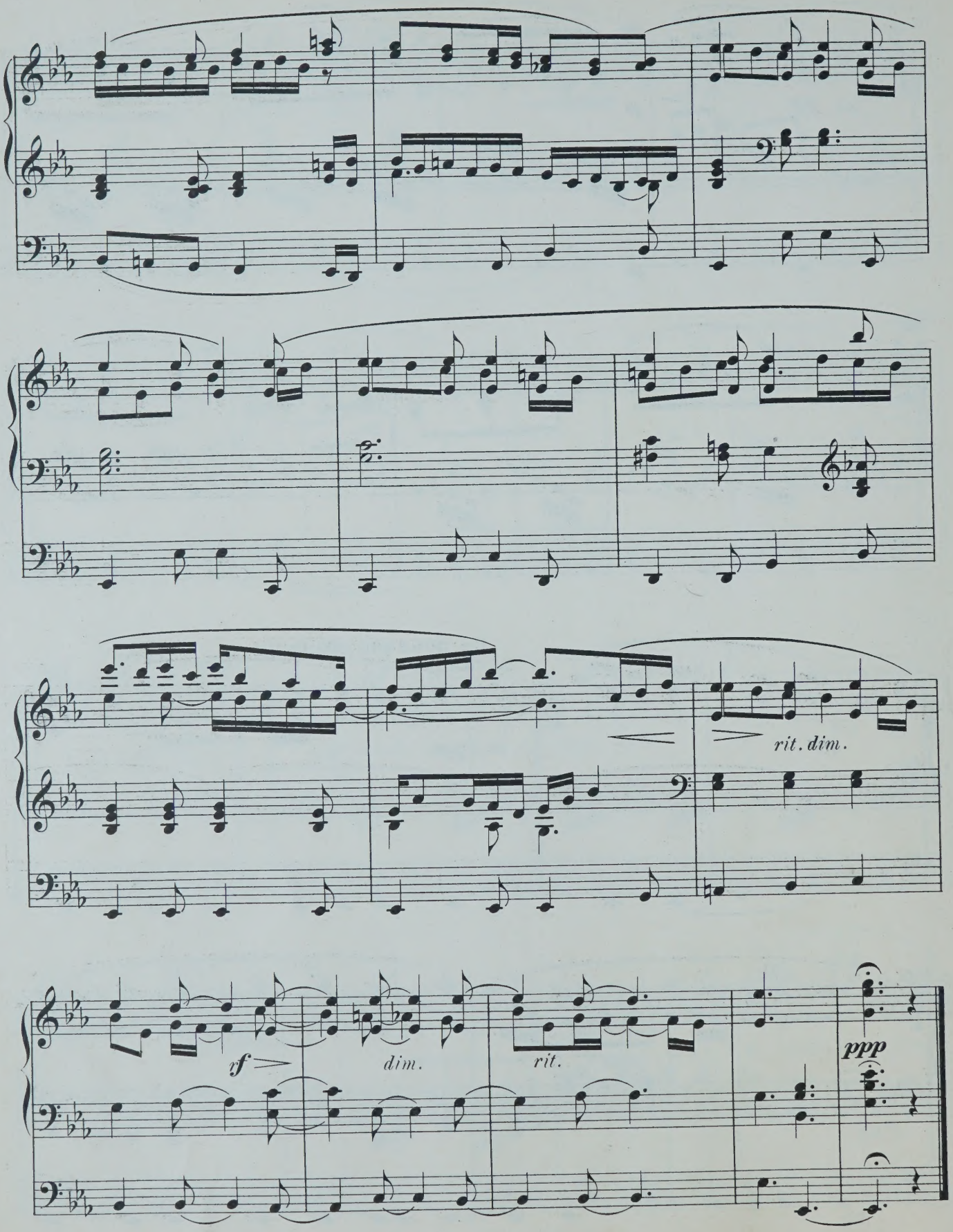




Un poco più Andante.






rit. dim.
sf
dim.
rit.
ppp

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8.

Adagio.

(aus der Violinsonate, Op. 108.)

3rd

Adagio. Johannes Brahms.

espress.

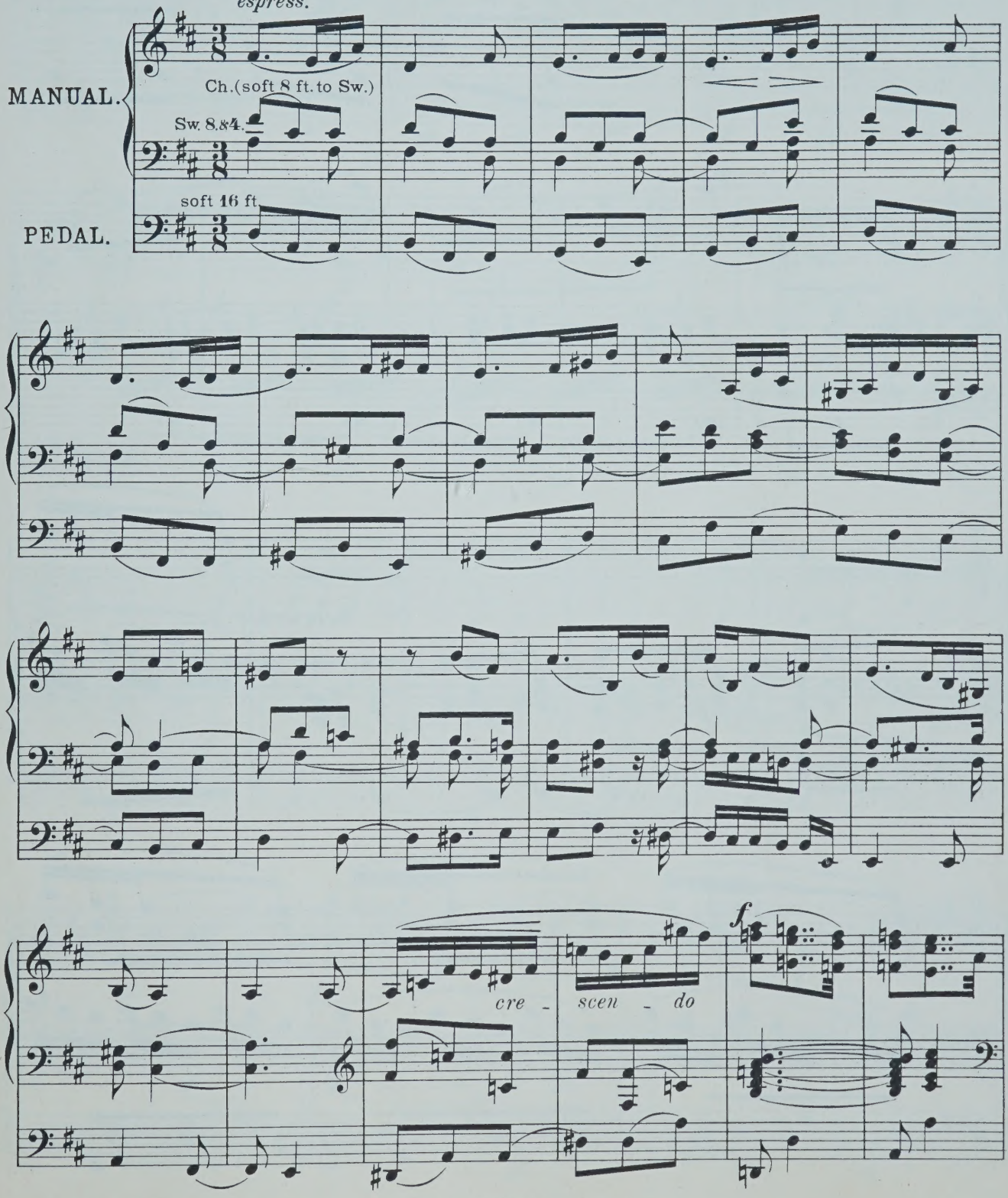
MANUAL.

Ch.(soft 8 ft. to Sw.)

Sw. 8.8.4.

soft 16 ft.

PEDAL.



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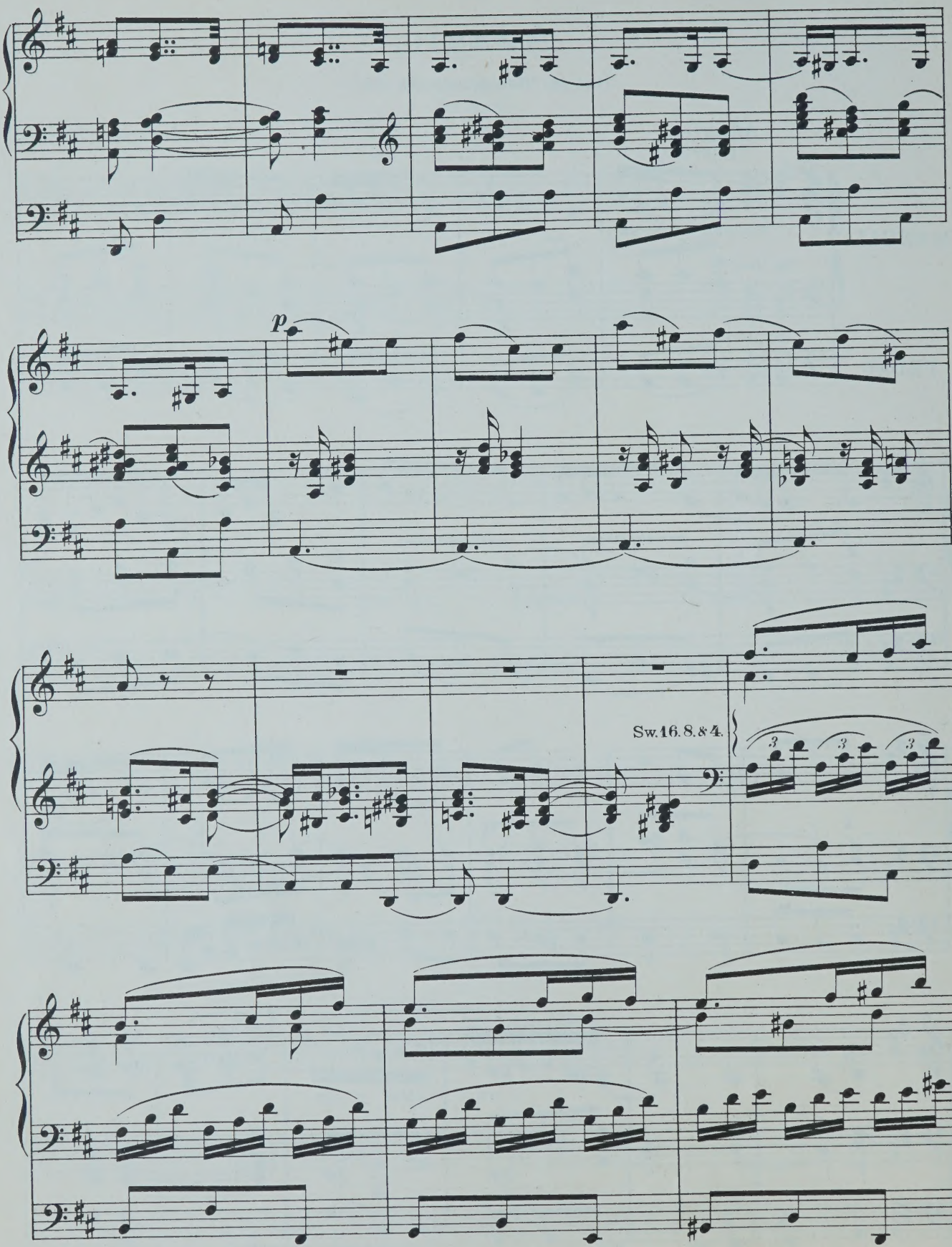
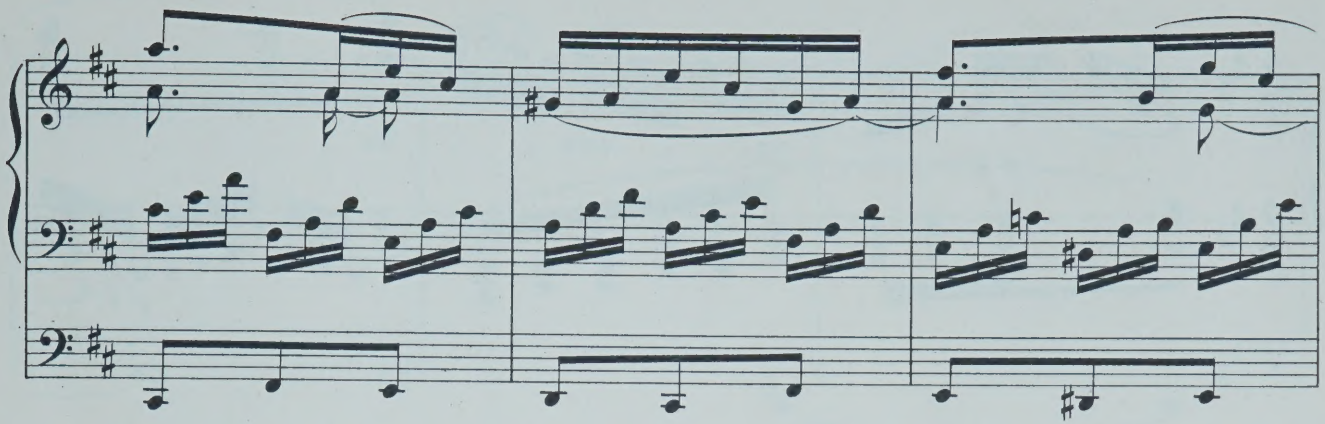
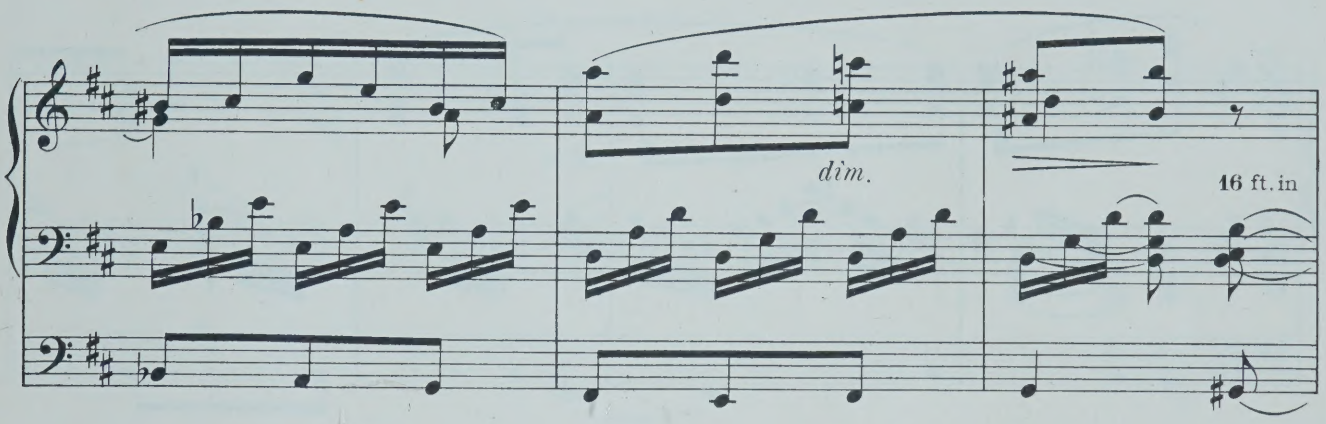
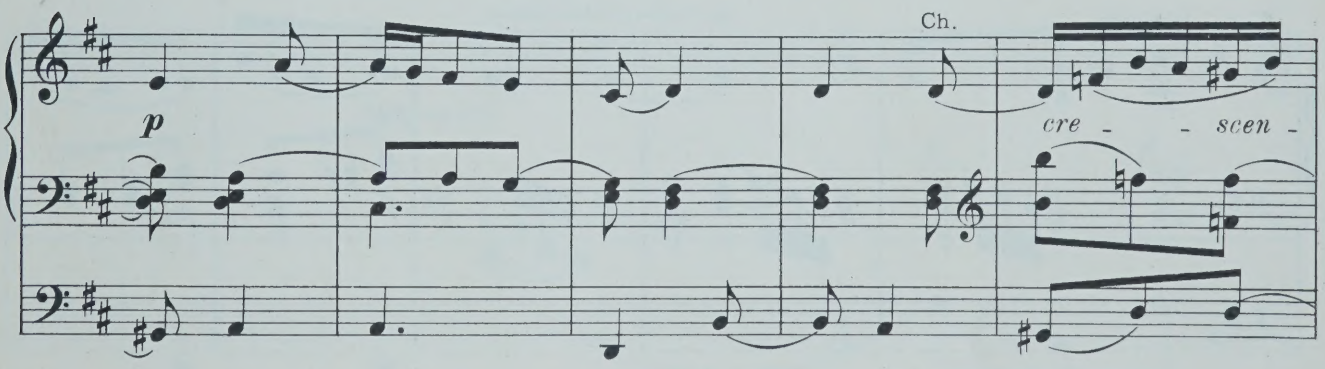
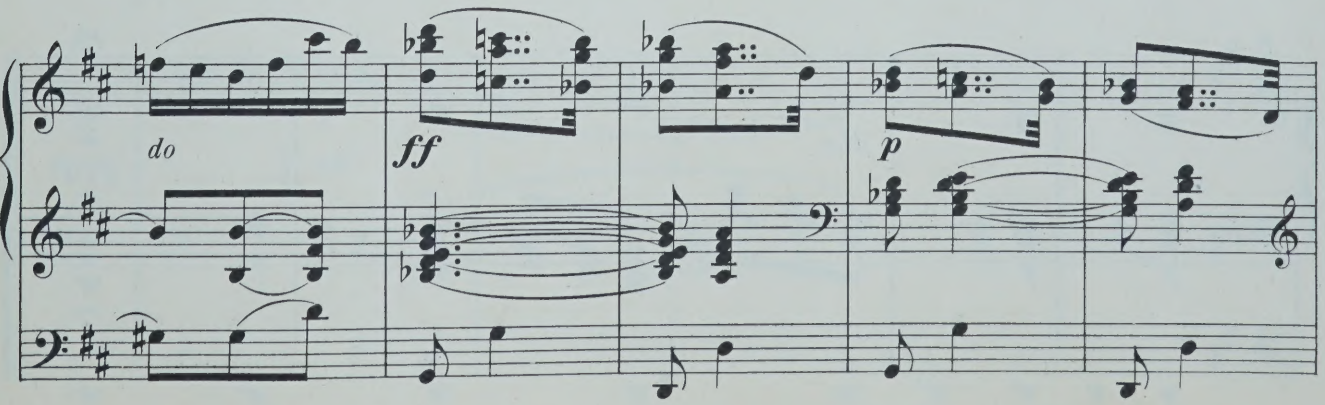
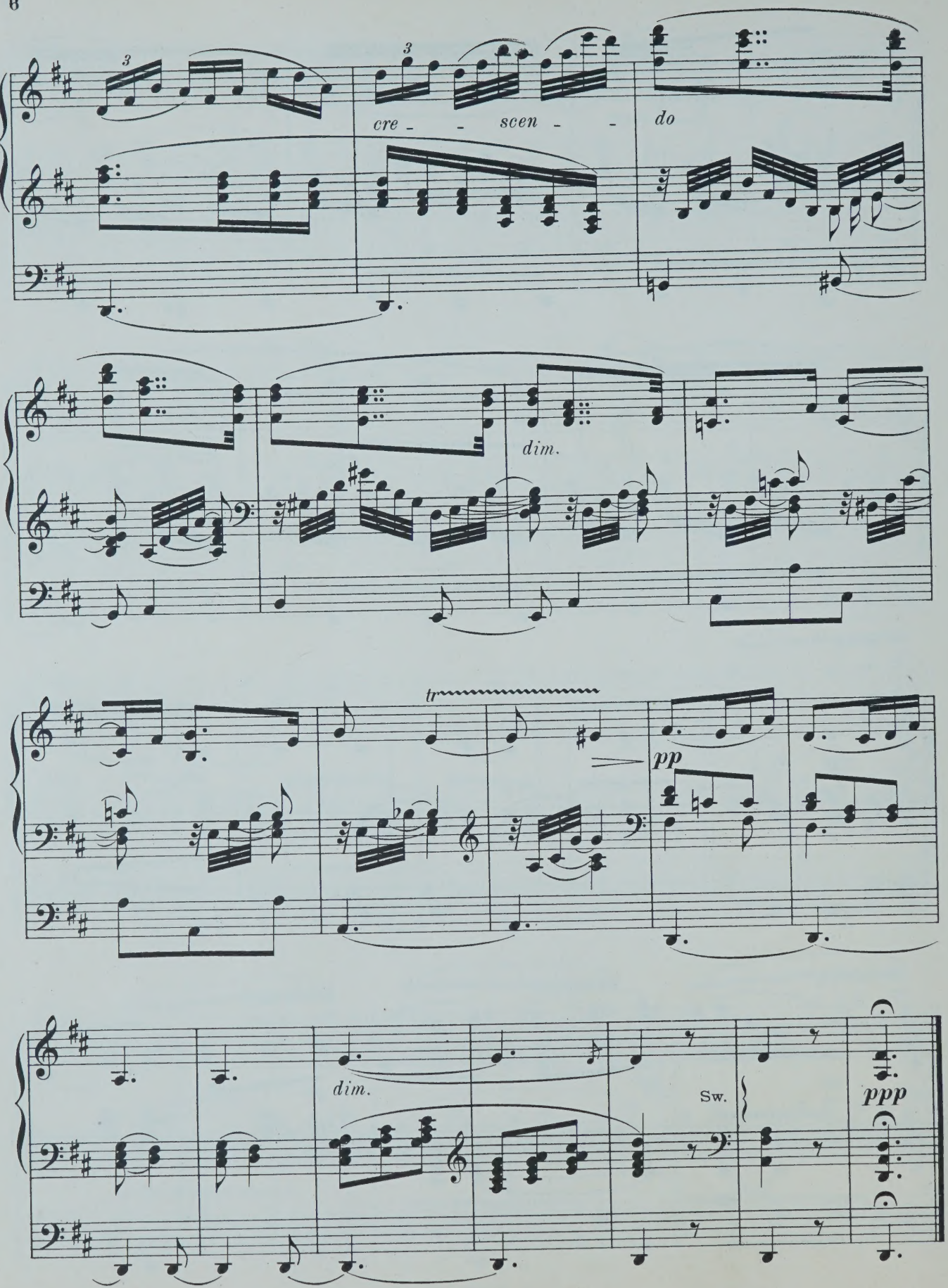

p
Sw. 16. 8. 8 4.




dim.
16 ft. in


Ch.
p
cre - - scen -


do
ff
p


3
3
cre - - scen - -
do
dim.
tr
pp
dim.
Sw.
ppp

Werke für Orgel.

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		Mk.
No. 1.	**Bohm, Carl,** Cavatina (Op. 314 No. 2)	1.50
No. 2.	— „Still wie die Nacht" – *„Still as the night"* – Lied	1.50
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No. 5.	— Ungarischer Tanz (No. 1)	1.50
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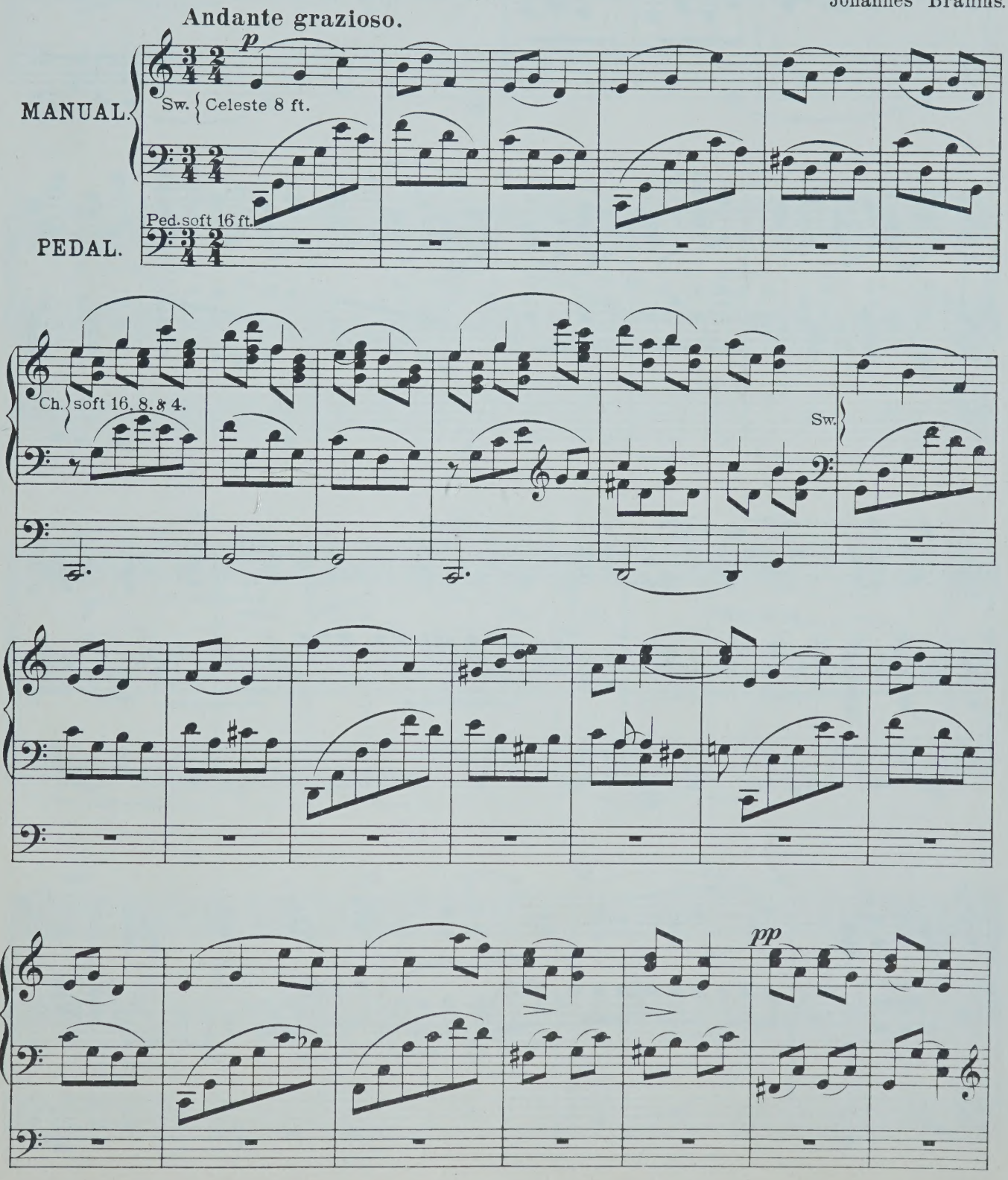
53.

9.

Andante grazioso.

(aus Op. 101, Trio C moll.)

Johannes Brahms.



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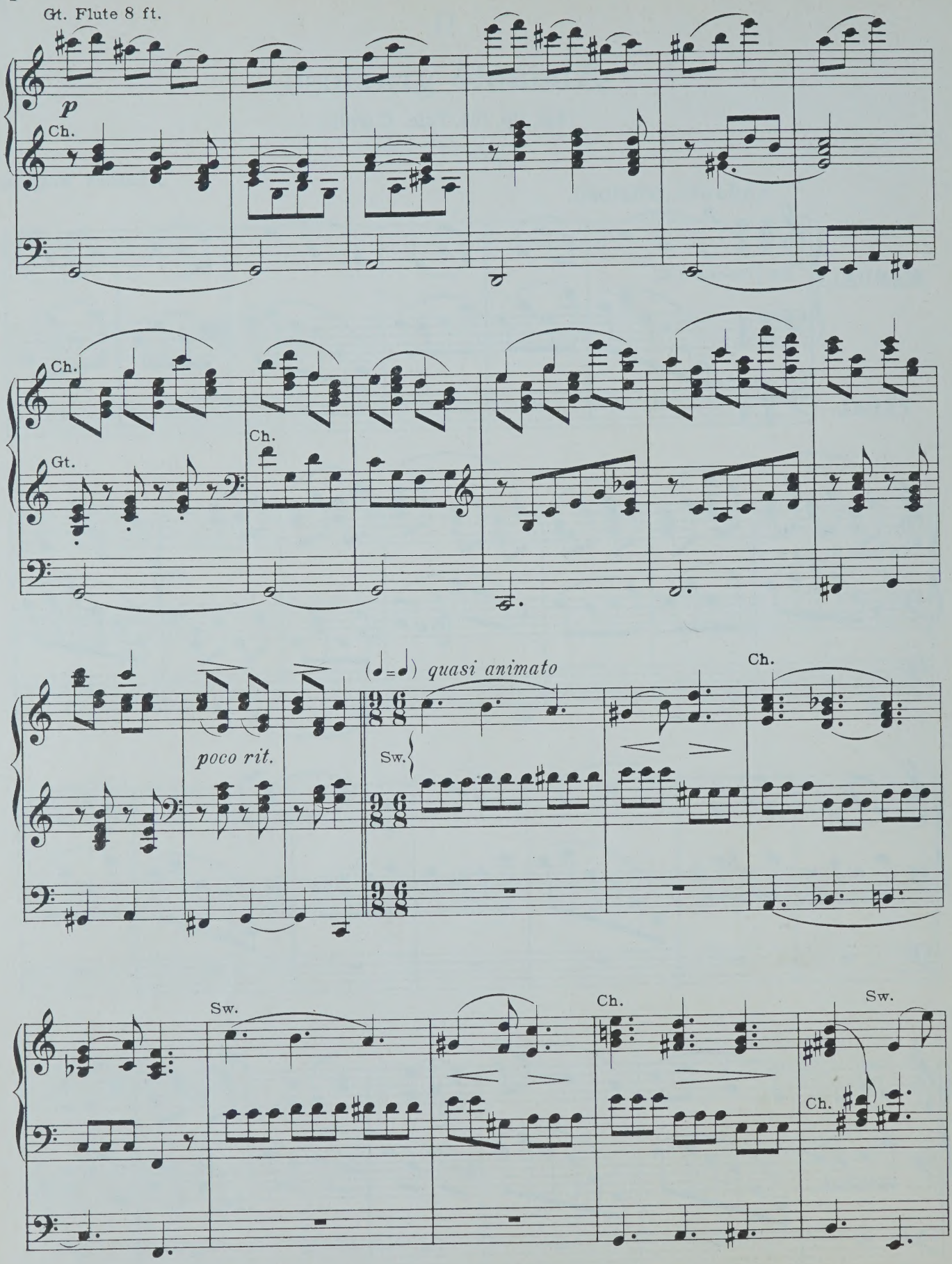
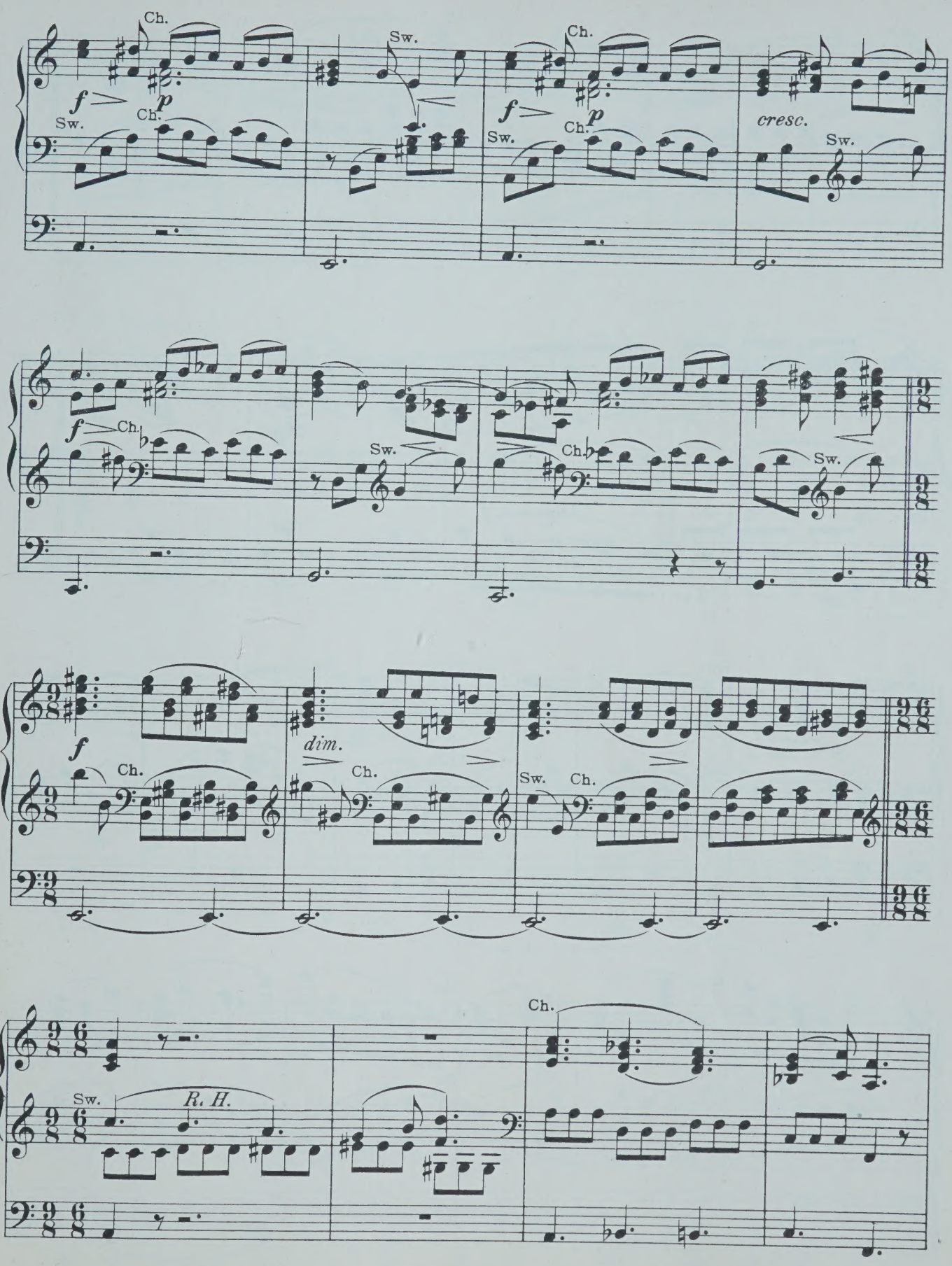
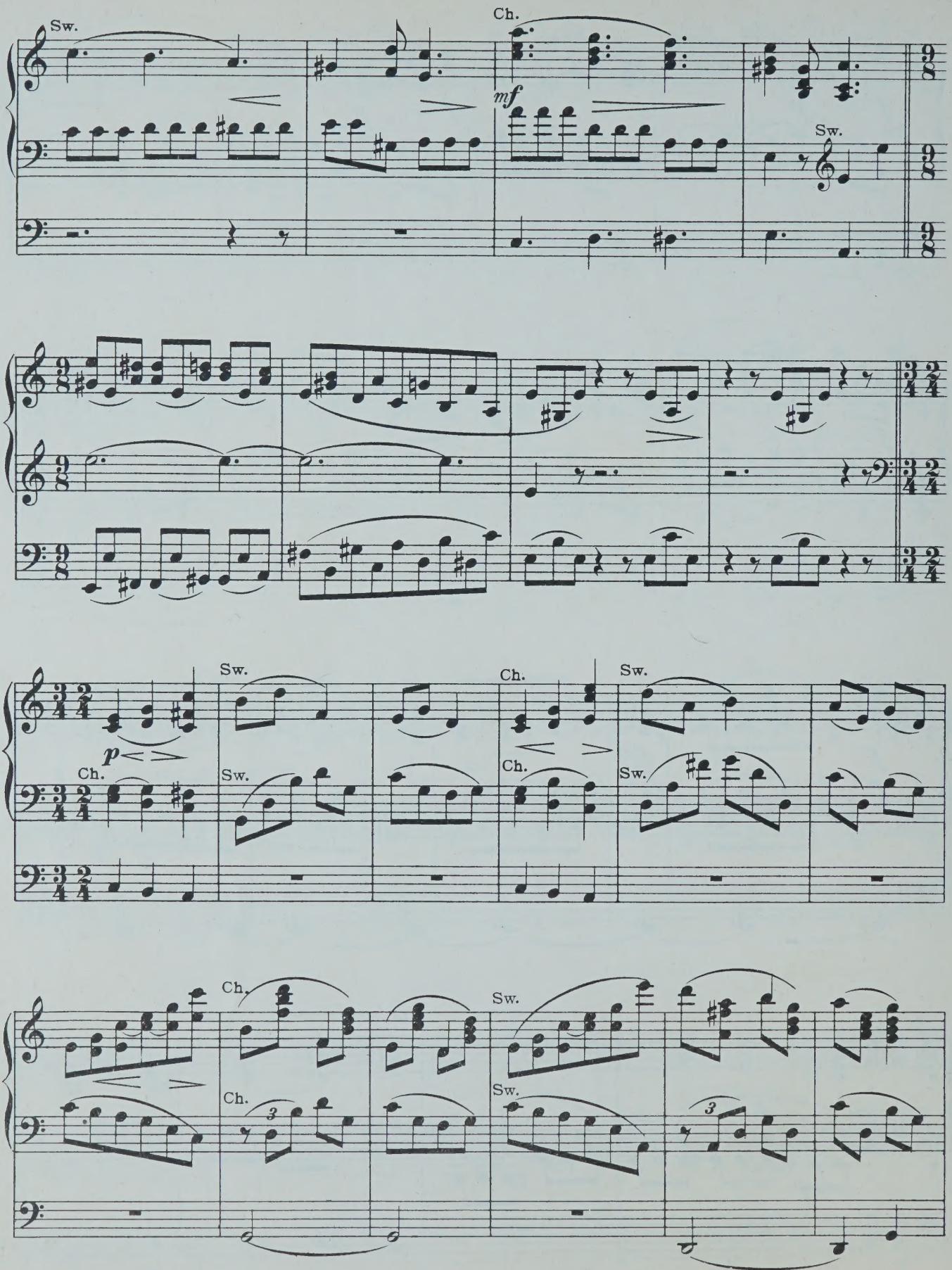
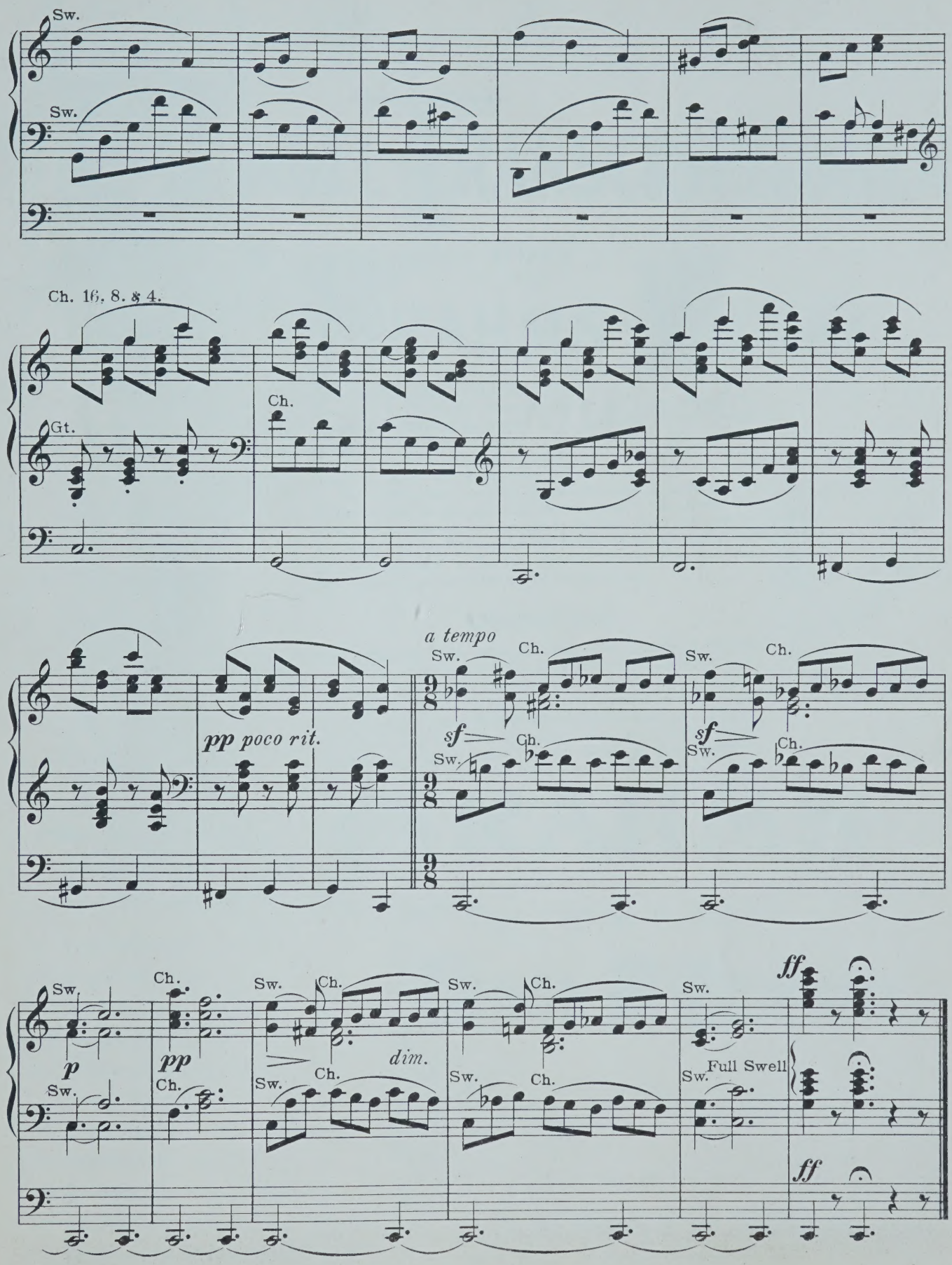

Gt. Flute 8 ft.
p
Ch.
Ch.
Gt.
Ch.
poco rit.
(♩=♩) quasi animato
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.


Ch.
Sw.
f
p
Ch.
Sw.
Ch.
f
p
Sw.
Ch.
cresc.
Sw.
f
Ch.
Sw.
Ch.
Sw.
f
Ch.
dim.
Ch.
Sw.
Ch.
Ch.
Sw.
R. H.


Sw.
Ch.
mf
Sw.
p
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.


Sw.
Sw.
Ch. 16. 8. & 4.
Ch.
Gt.
pp poco rit.
a tempo
Sw.
Ch.
sf
p
pp
dim.
ff
Full Swell

JOHANNES BRAHMS: Academic Festival Overture

(10 minutes)

Brahms is sufficiently a modern to have been the recipient of honorary degrees from universities. Considering his shyness and often brusque manner, it would not have been unnatural if, when he was tendered the degree of Ph. D. by the University of Breslau in 1880, he had curtly refused it. It must have been offered when the composer was in an expansive mood, however, for he graciously accepted the honor, and acknowledged it with the delightful Academic Festival Overture. It was first played at the University in January, 1881, with Brahms conducting. Apart from being light-hearted and colorful, with its happy suggestion of the joys of student life, the Overture illustrates Brahms remarkable ingenuity in developing variations on themes—his own and others. The Overture is a fantasy on German students' songs, four being used. They are: "We have Built a Stately House," sounded out by the brass choir; "The Land Father," heard from the violin section; "What Comes from Afar," sung by the wood-winds, with plucked strings giving it accent, and finally, the triumphant "Gaudeamus Igitur," or "Wherefore Let Us Rejoice," hurled forth by the full orchestra.

ORGEL-TRANSCRIPTIONEN

über

BRAHMS-WERKE

FÜR ORGAN

ARRANGEMENTS AND TRANSCRIPTIONS

FROM

BRAHMS

BY

EDWIN H. LEMARE.

No 1. **Intermezzo** (Op. 116 No 4).
No 2. **Ungarischer Tanz** (No 1).
No 3. **Intermezzo** (Op. 116 No 6).
No 4. **Ungarischer Tanz** (No 5).
No 5. **„Wir wandelten, wir Zwei"** (Lieder Op. 96 No 2).
No 6. **Scherzo** (From Op. 11 Serenade).
No 7. **Intermezzo** (Op. 117 No 1).
No 8. **Adagio** (From Op. 108 Sonata).
No 9. **Andante grazioso** (From Op. 101, Trio).
No 10. **Akademische Fest-Ouverture** (Op. 80).

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10.

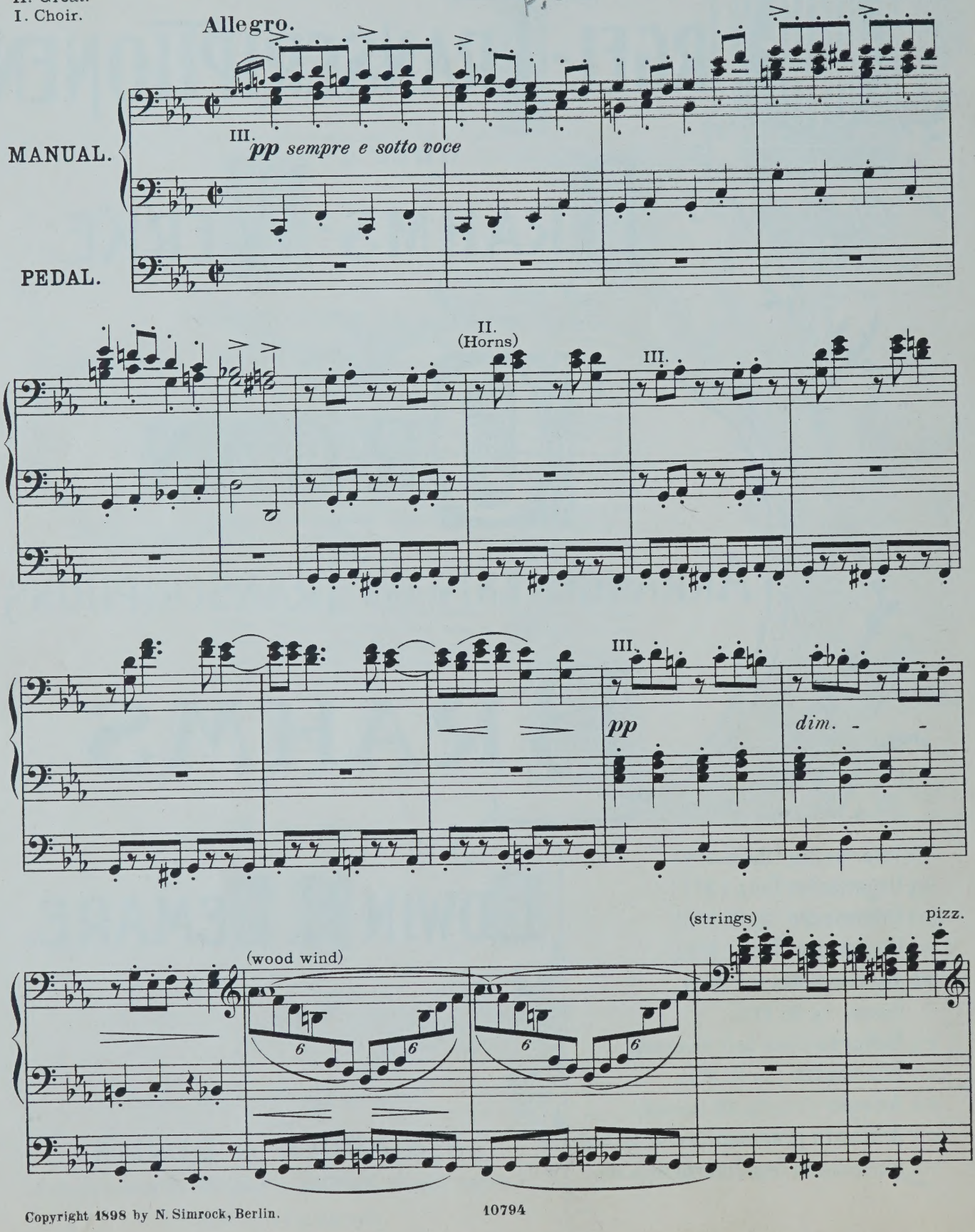
Akademische Fest-Ouverture.

(Op. 80.)

Johannes Brahms.

III. Swell.
II. Great.
I. Choir.

Allegro.



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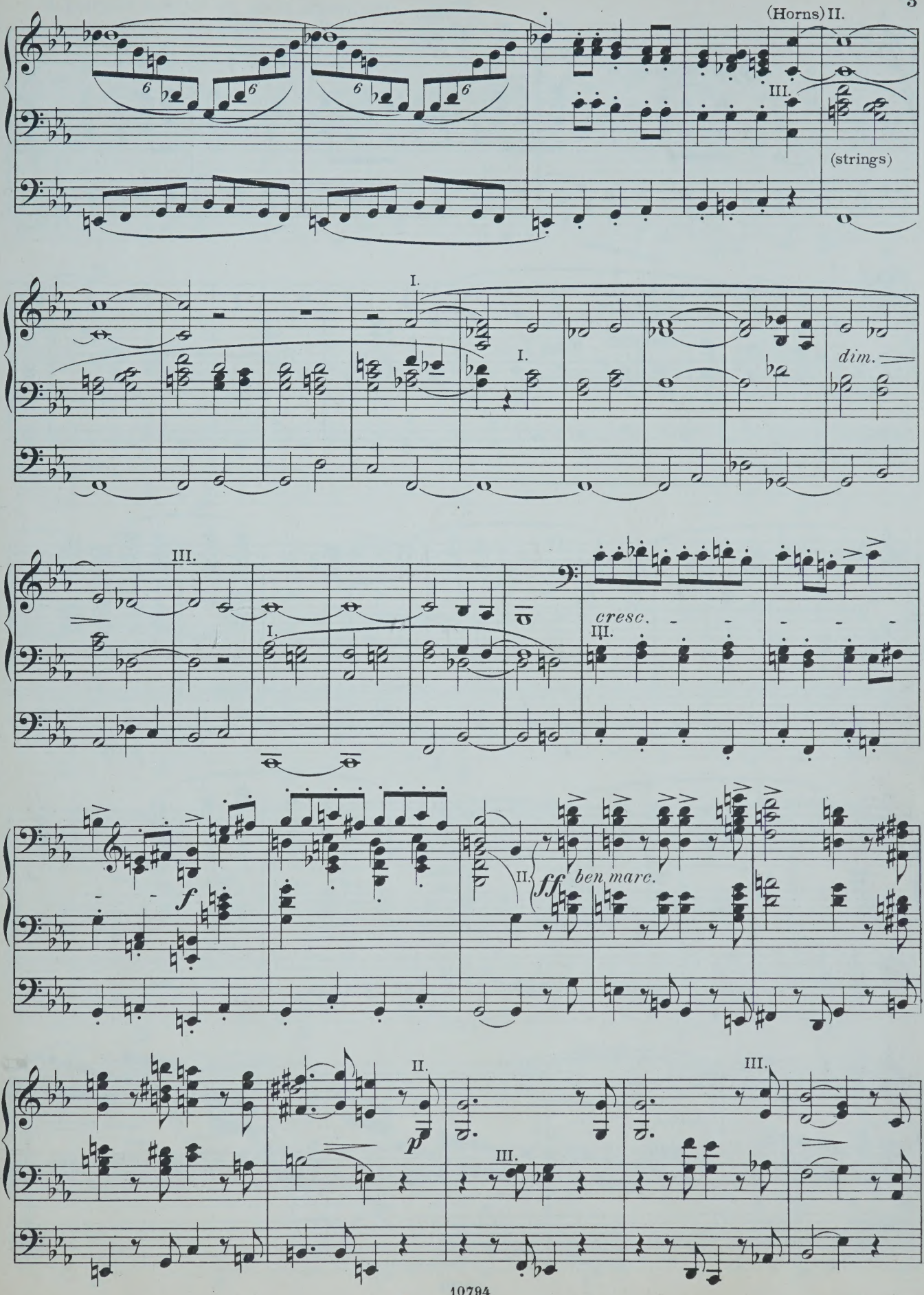
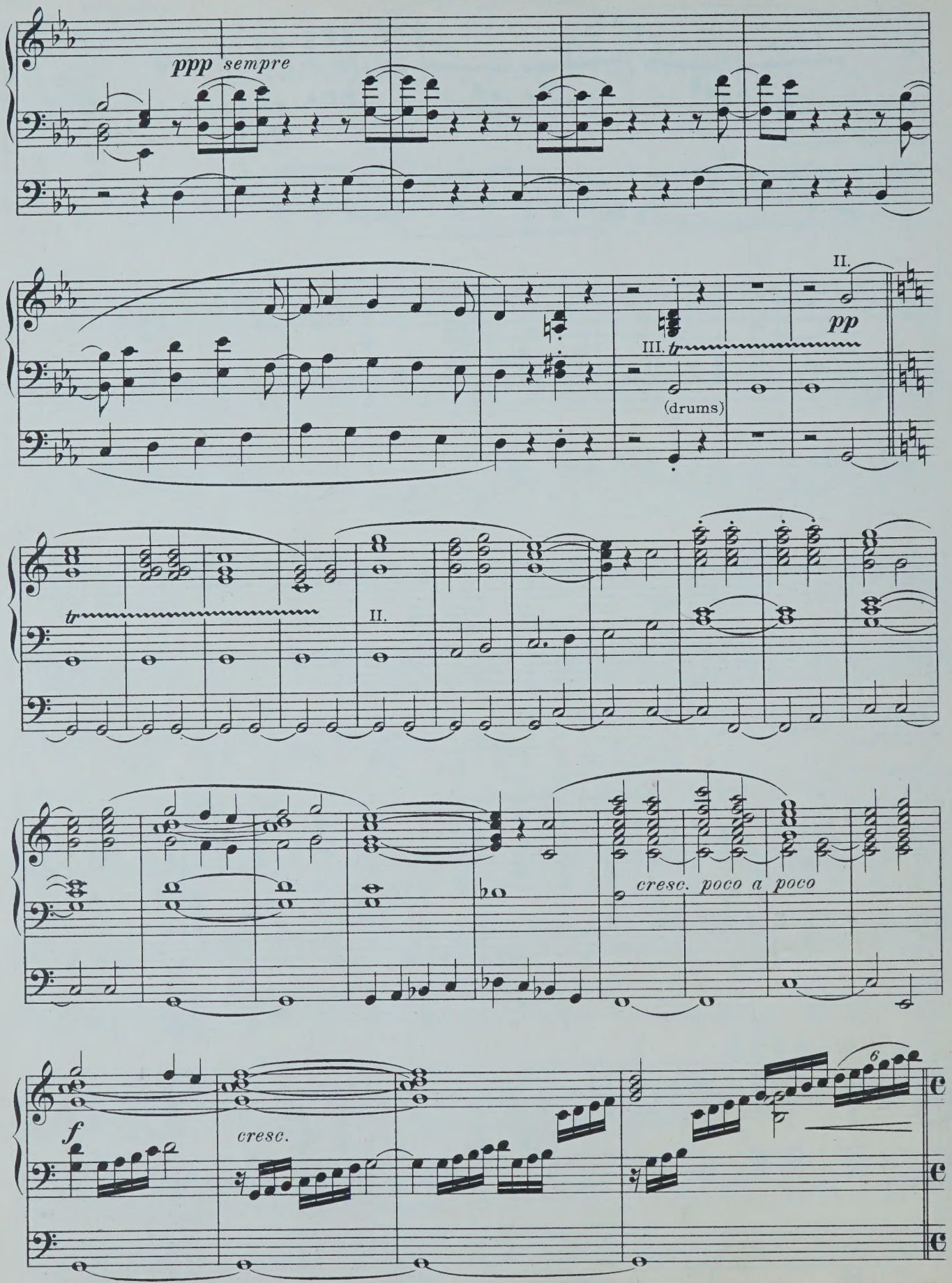
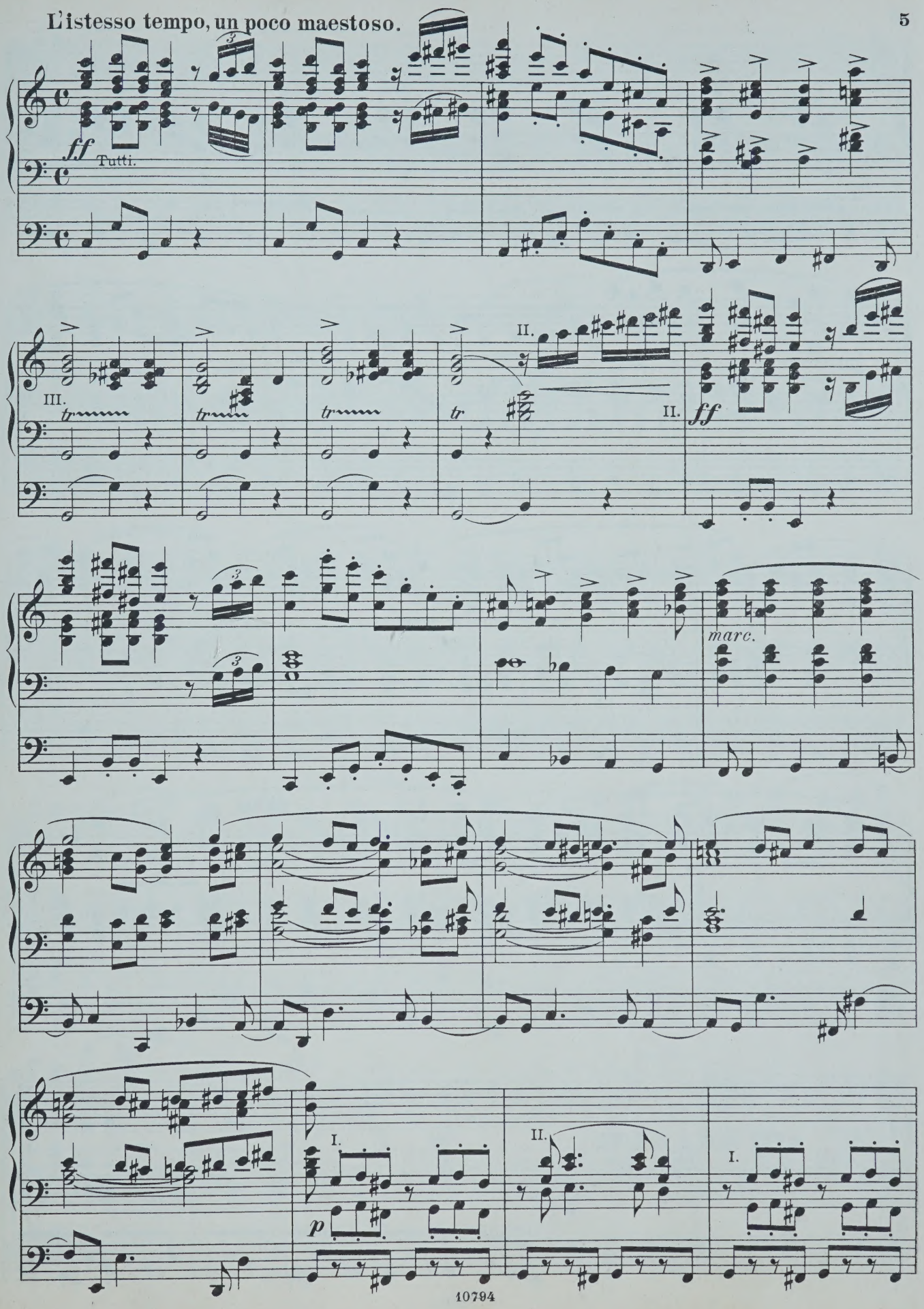
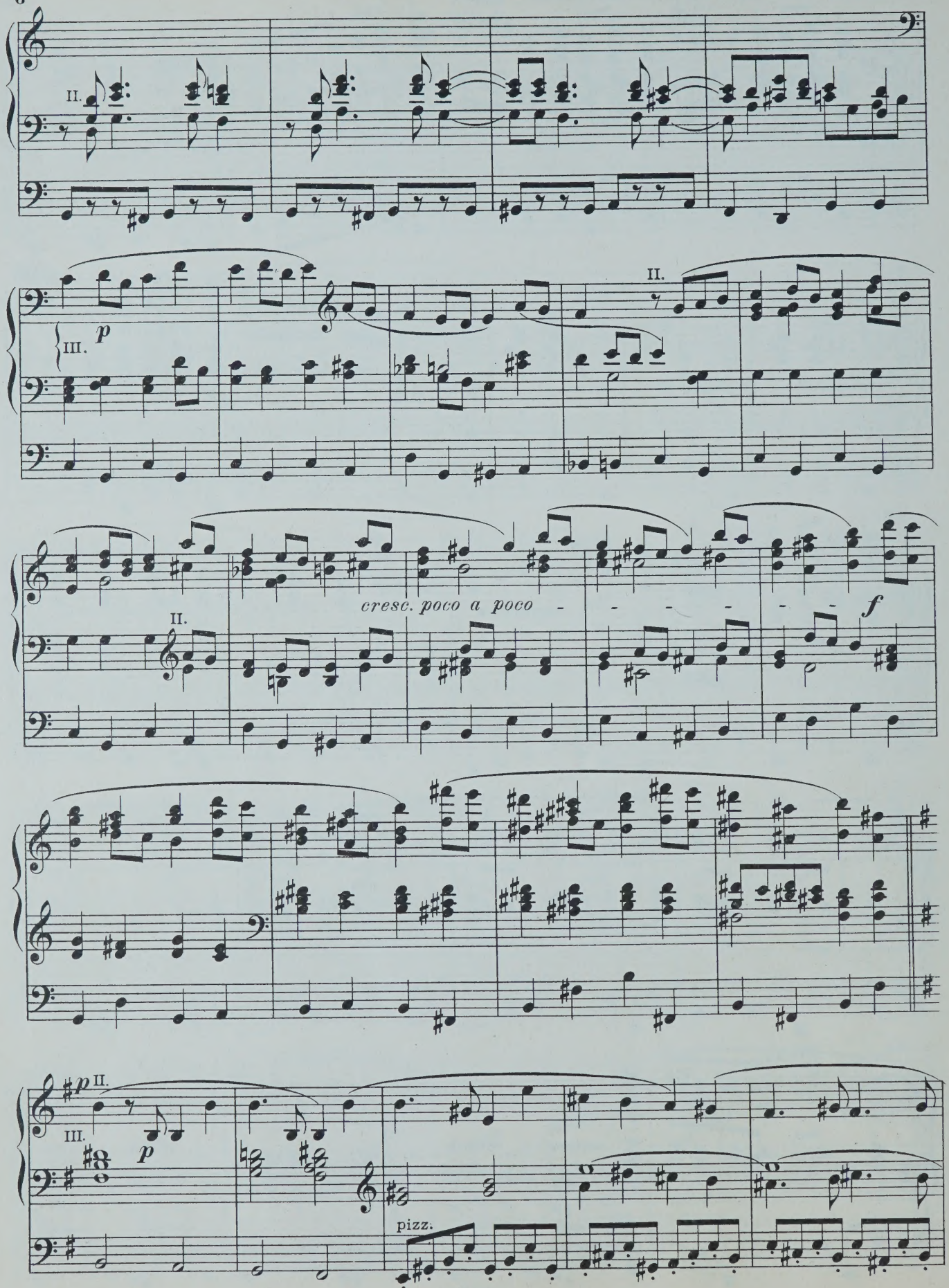
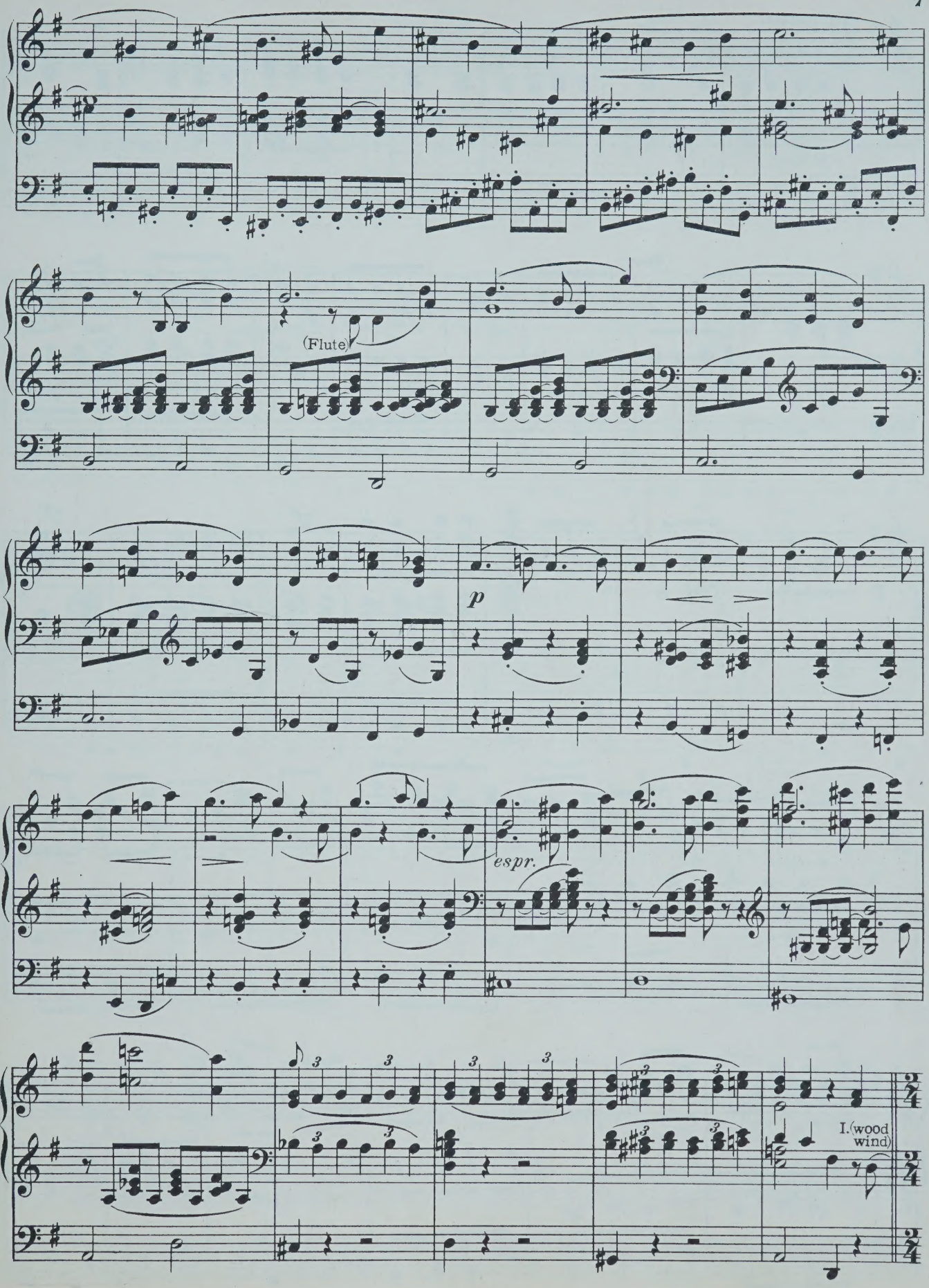

(Horns) II.
III.
(strings)
I.
I.
dim.
III.
I.
cresc.
III.
f
II.
ff
ben marc.
II.
p
III.
III.

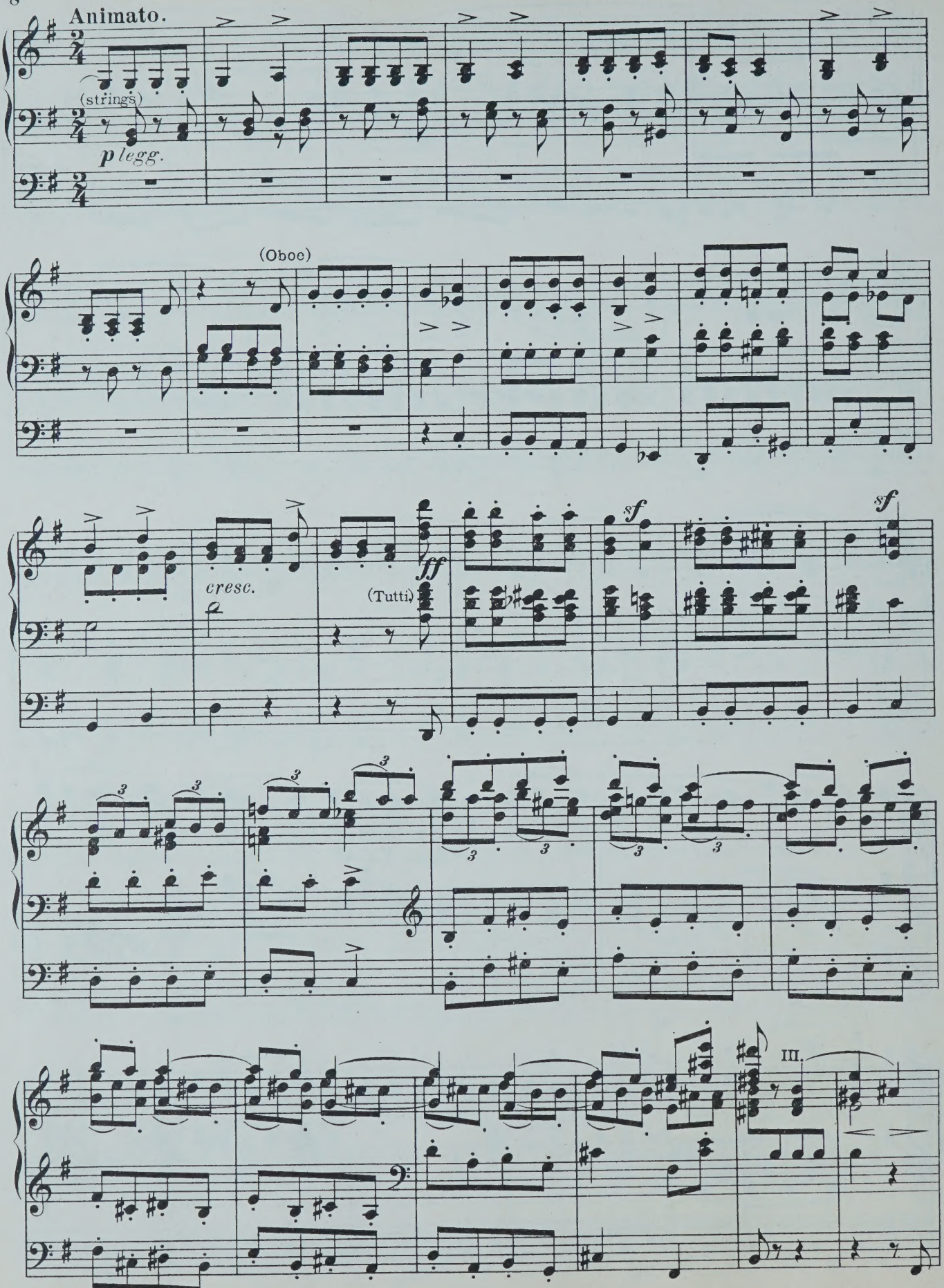

ppp sempre
II.
pp
III. tr
(drums)
tr
II.
cresc. poco a poco
f
cresc.
6

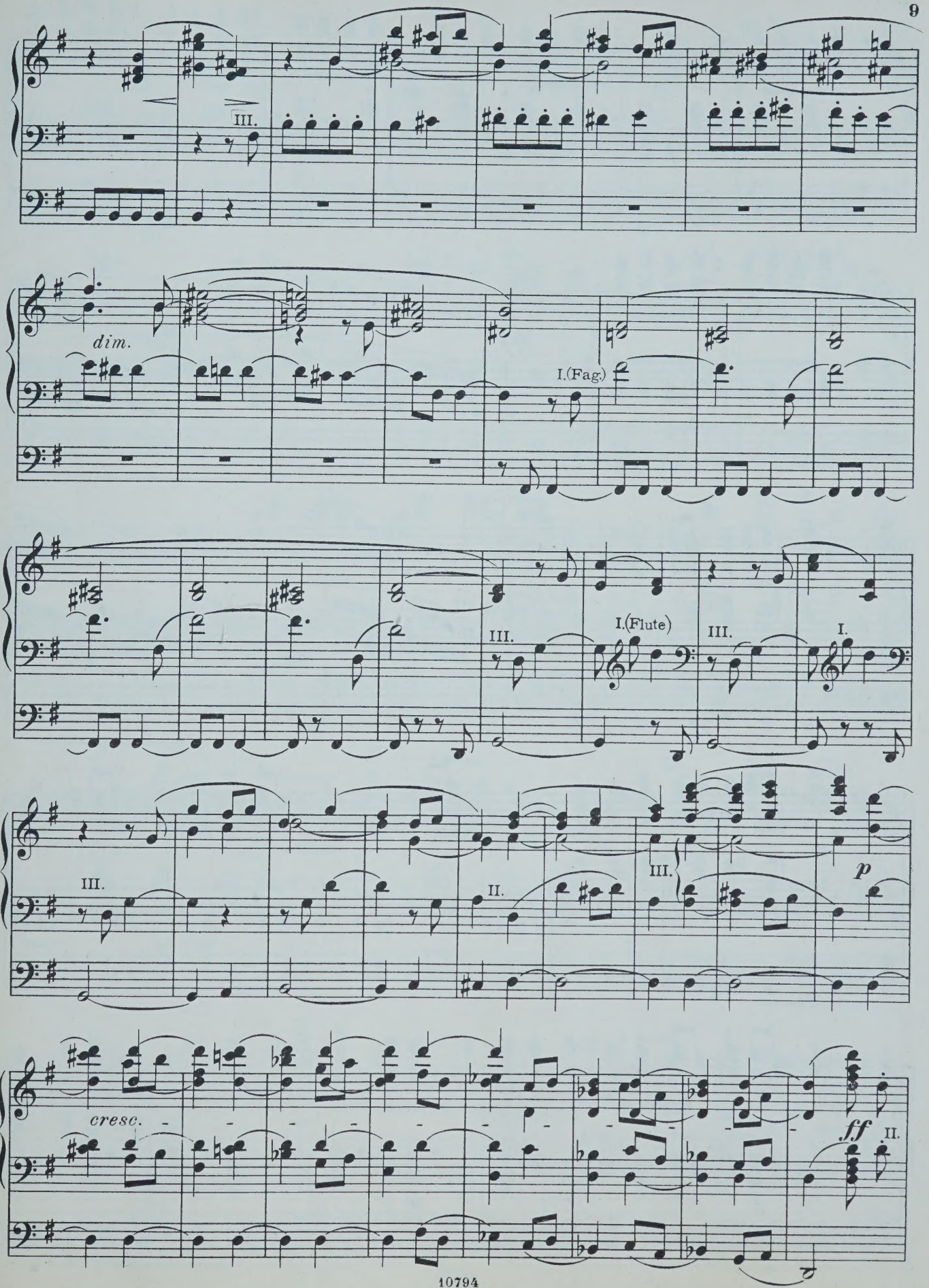
L'istesso tempo, un poco maestoso.

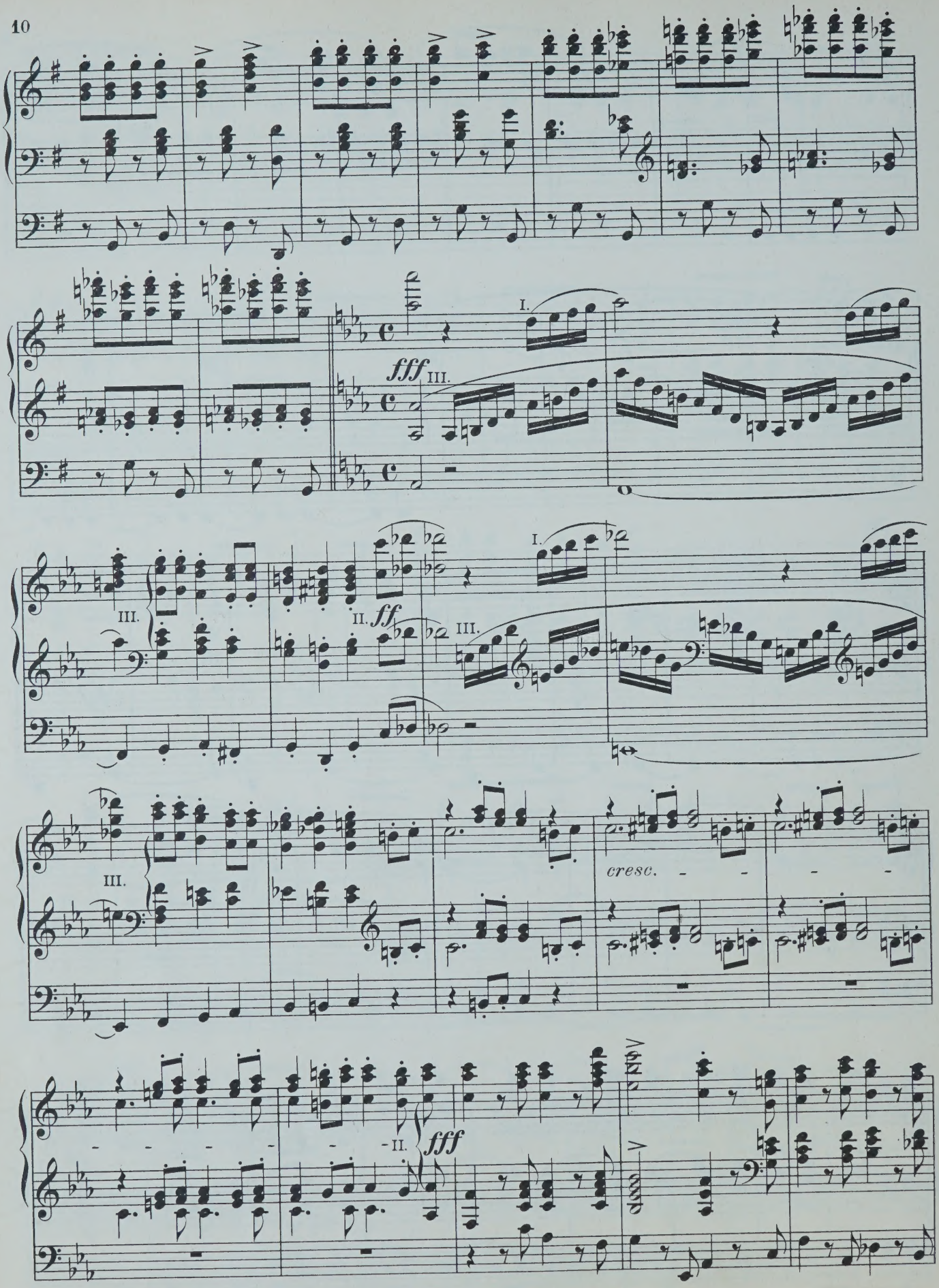


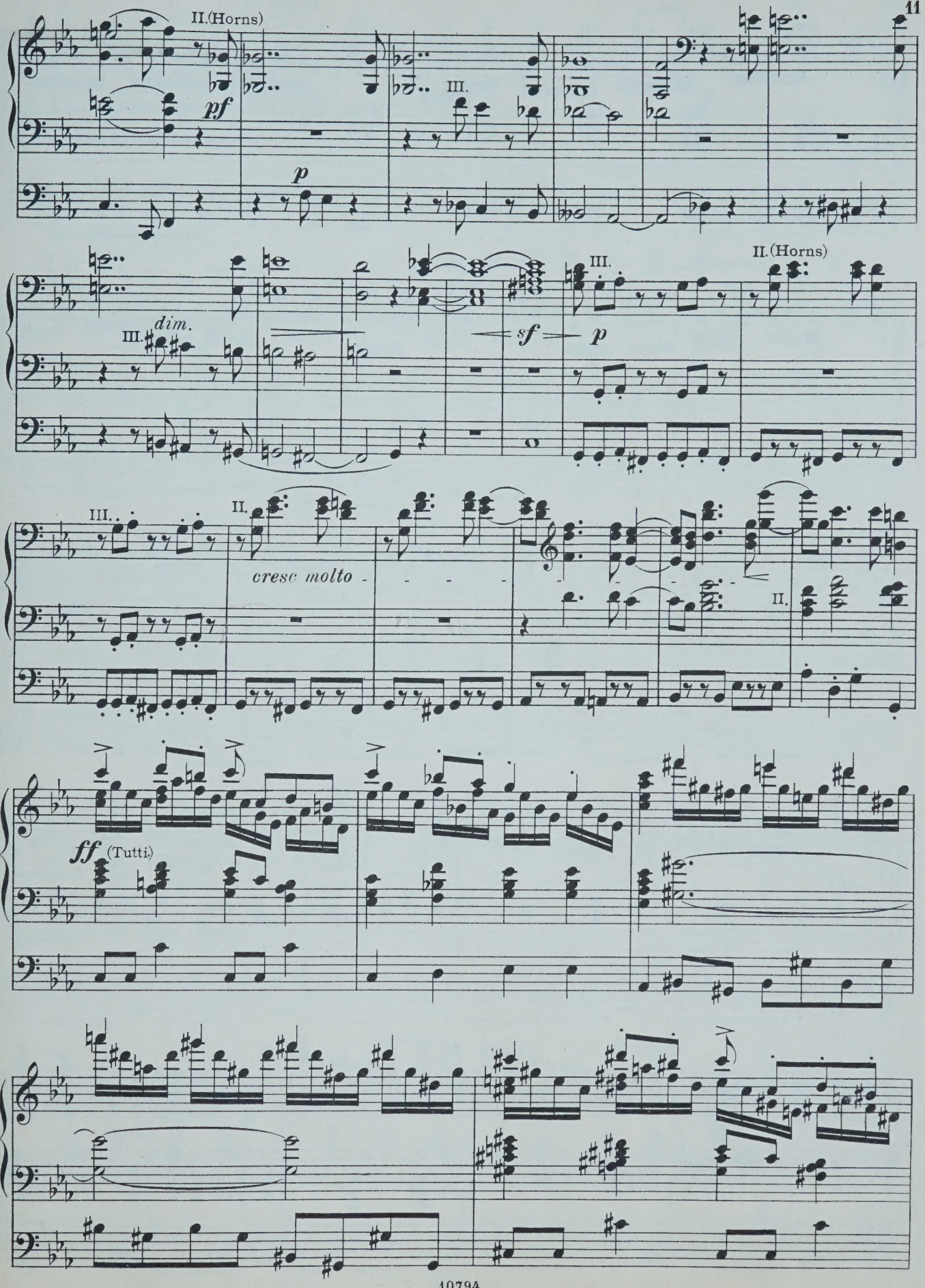

II.
III.
p
II.
cresc. poco a poco
f
II.
p
III.
p
pizz.

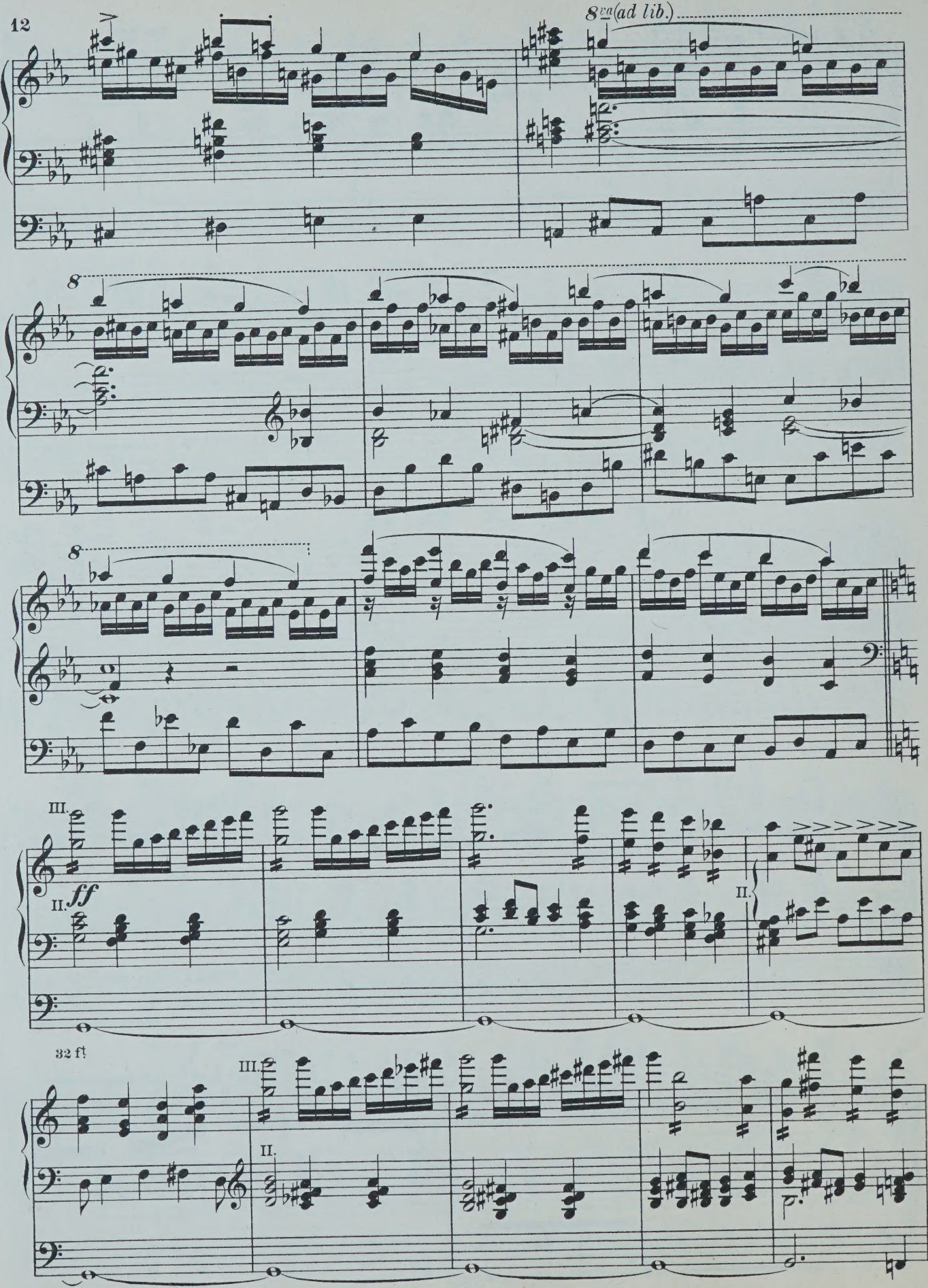

(Flute)
p
espr.
I.(wood wind)

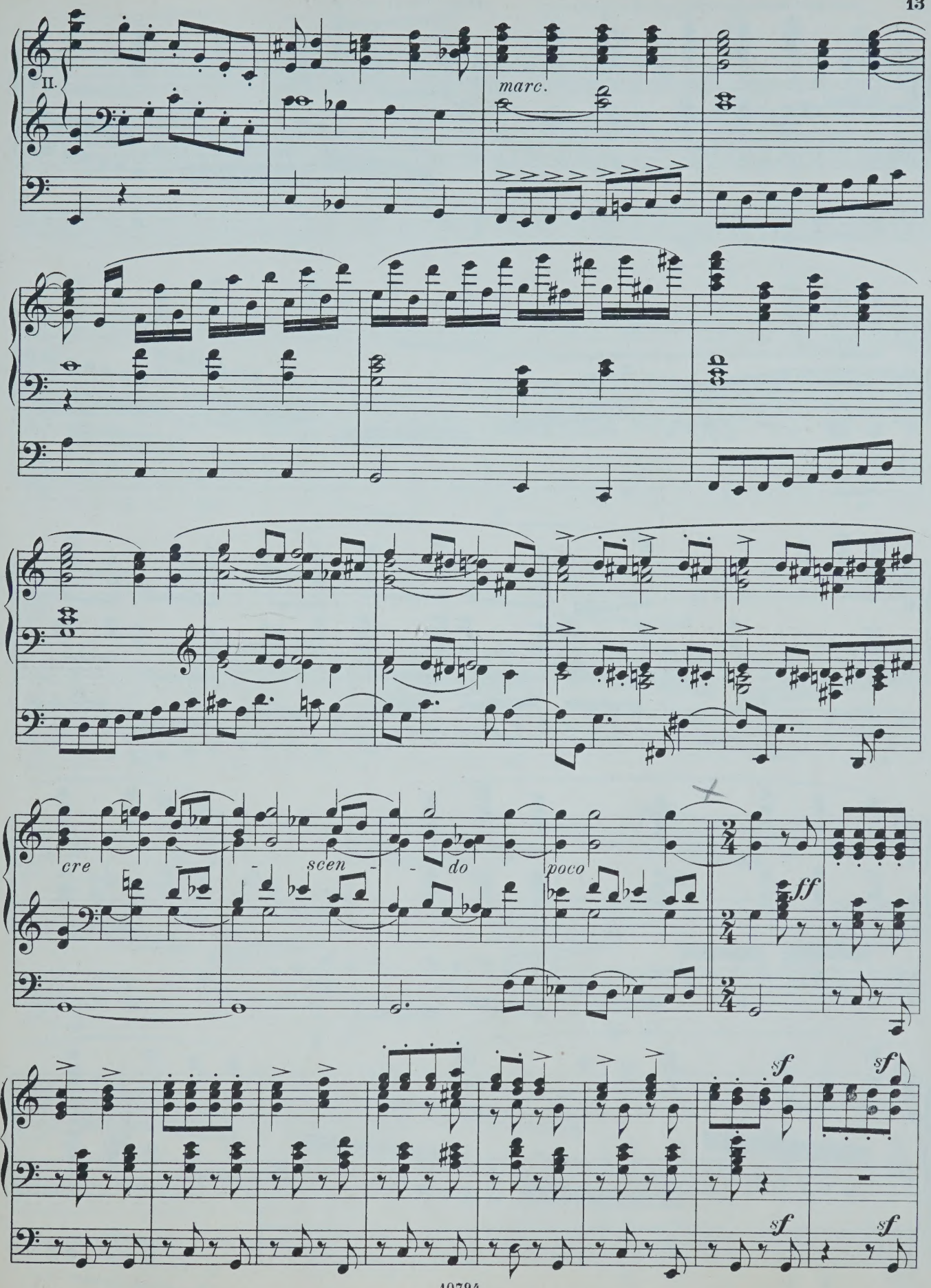

Animato.
(strings)
p legg.
(Oboe)
cresc.
ff
(Tutti)
sf
sf
III.

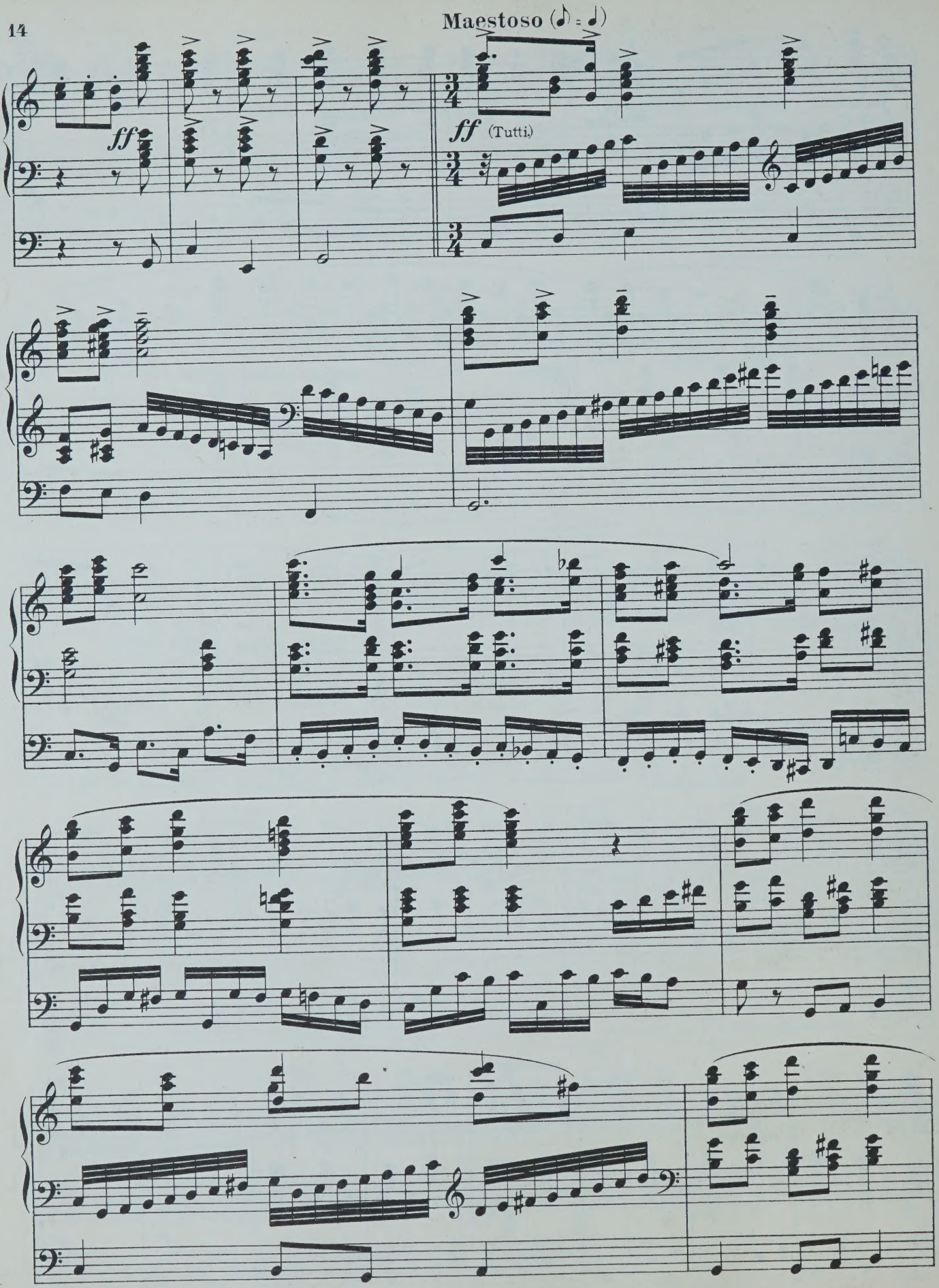

III.
dim.
I.(Fag.)
III.
I.(Flute)
III.
I.
III.
II.
III.
p
cresc.
ff
II.

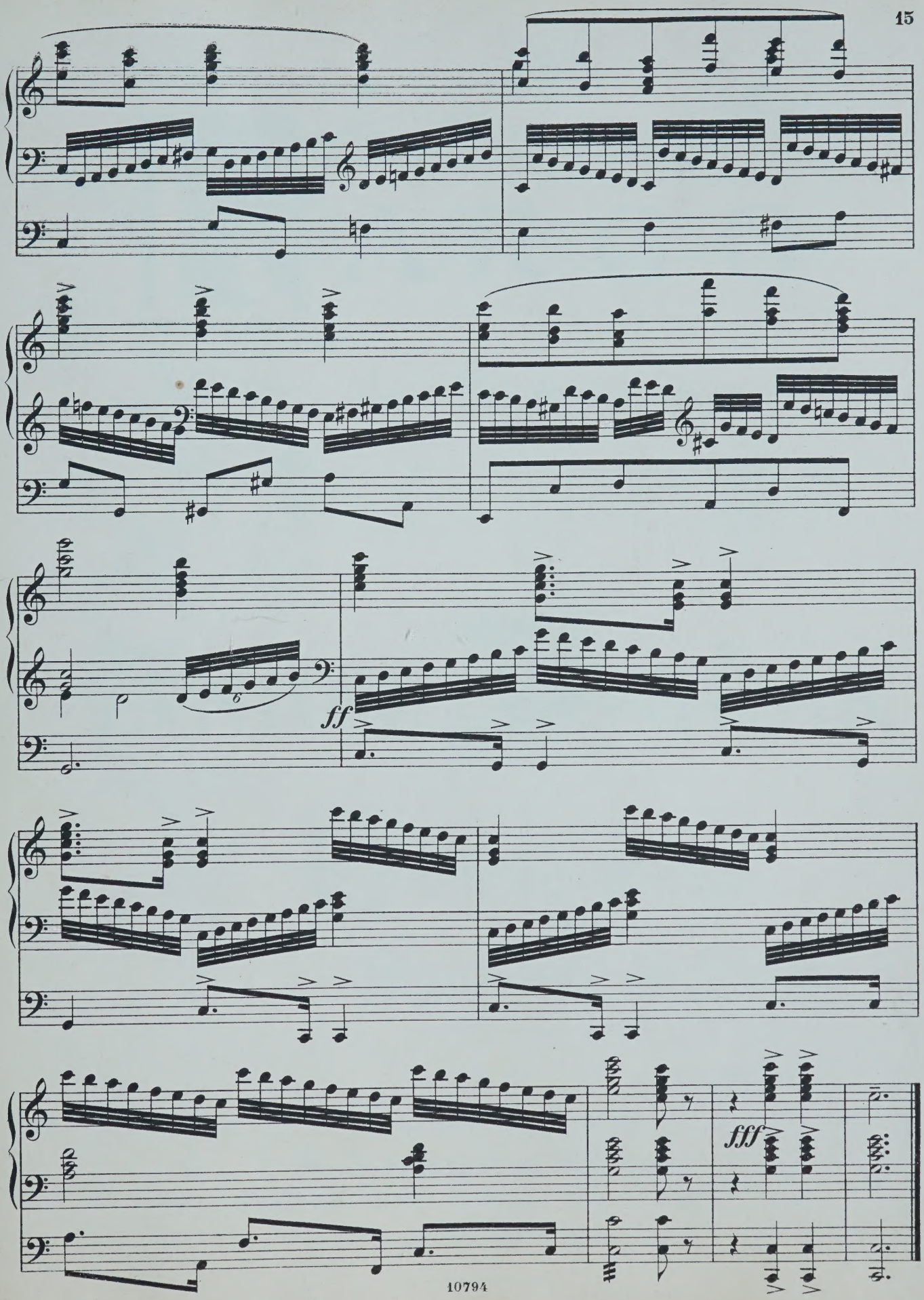

I.
fff
III.
III.
II.
ff
I.
III.
III.
cresc.
II.
fff


II.(Horns)
pf
III.
p
III.
dim.
sf
p
III.
II.(Horns)
III.
II.
cresc molto
II.
ff (Tutti)


8va (ad lib.)
8
8
III.
II.
ff
II.
32 ft
III.
II.


II.
marc.
cre
scen
do
poco
ff
sf
sf
sf
sf


Maestoso (♪ = ♩)
ff
ff (Tutti.)


ff
fff

LARGO

aus

der Symphonie

(Op. 95)

„Aus der neuen Welt"

von

ANTON DVOŘÁK

für

ORGEL

von

FREDERICK G. SHINN,

Mus. Doc. A.R.C.M. F.R. C.O.

Preis Mk 1,50

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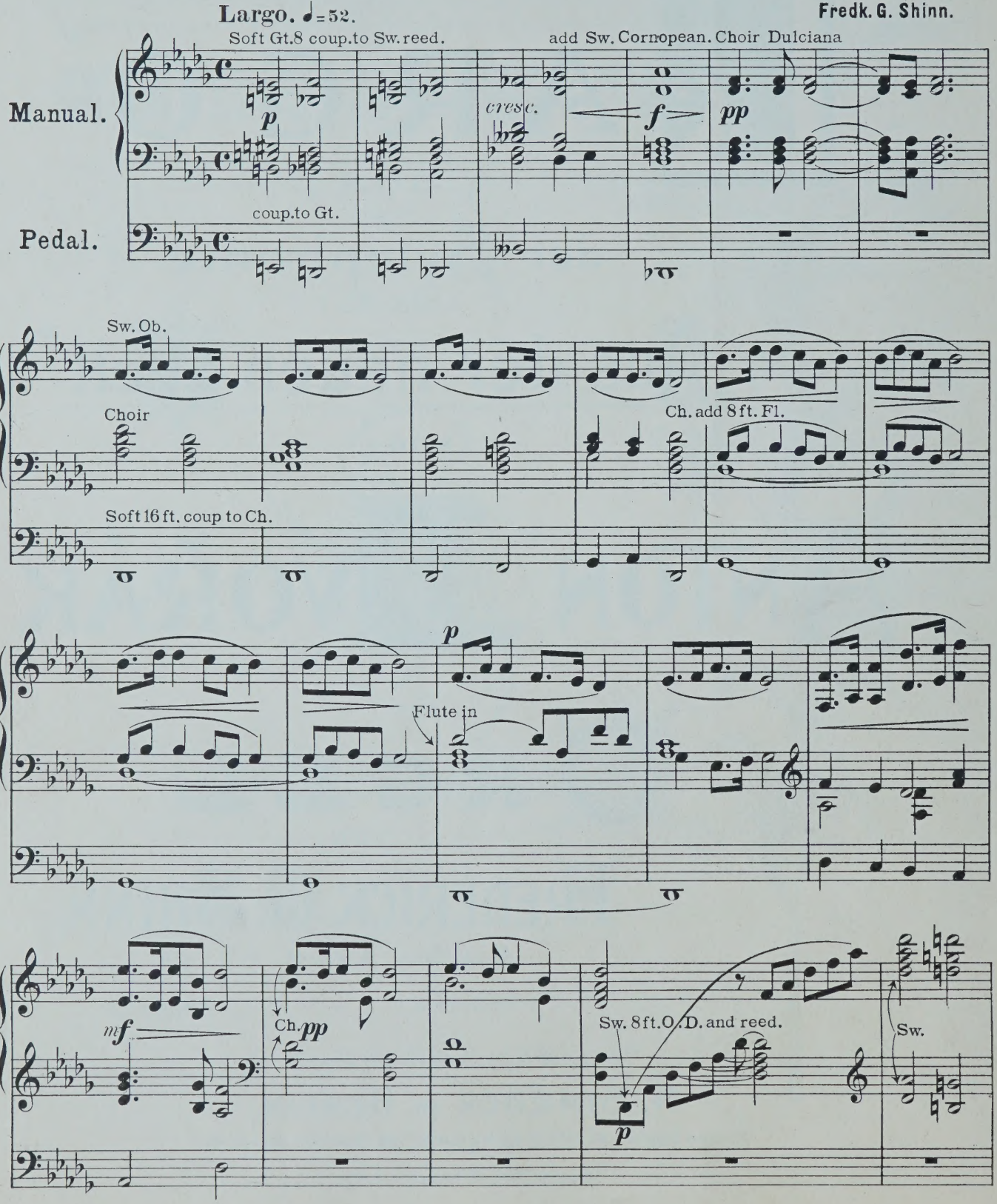
von

Anton Dvořák.

Für Orgel bearbeitet von
Fredk. G. Shinn.



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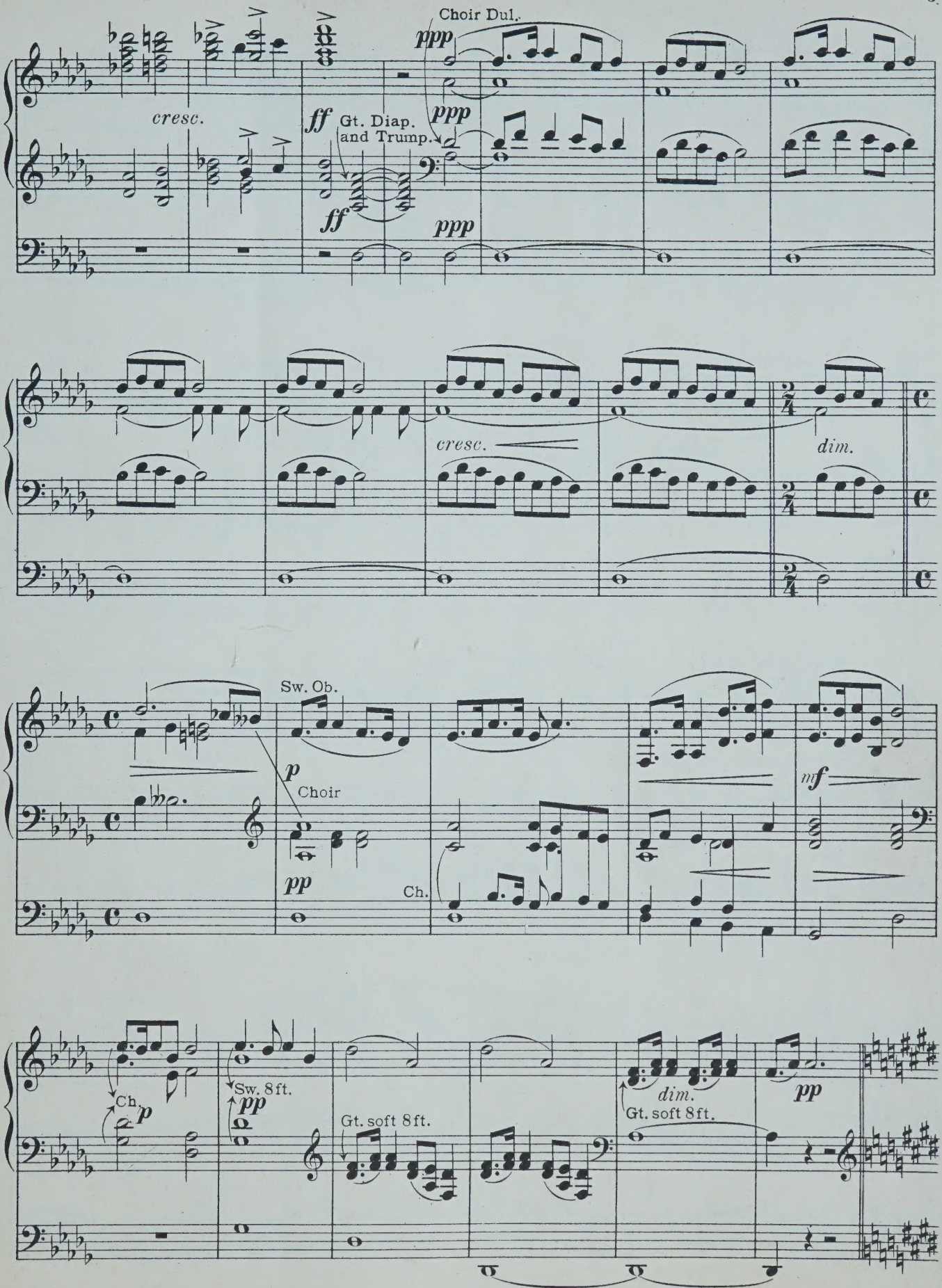
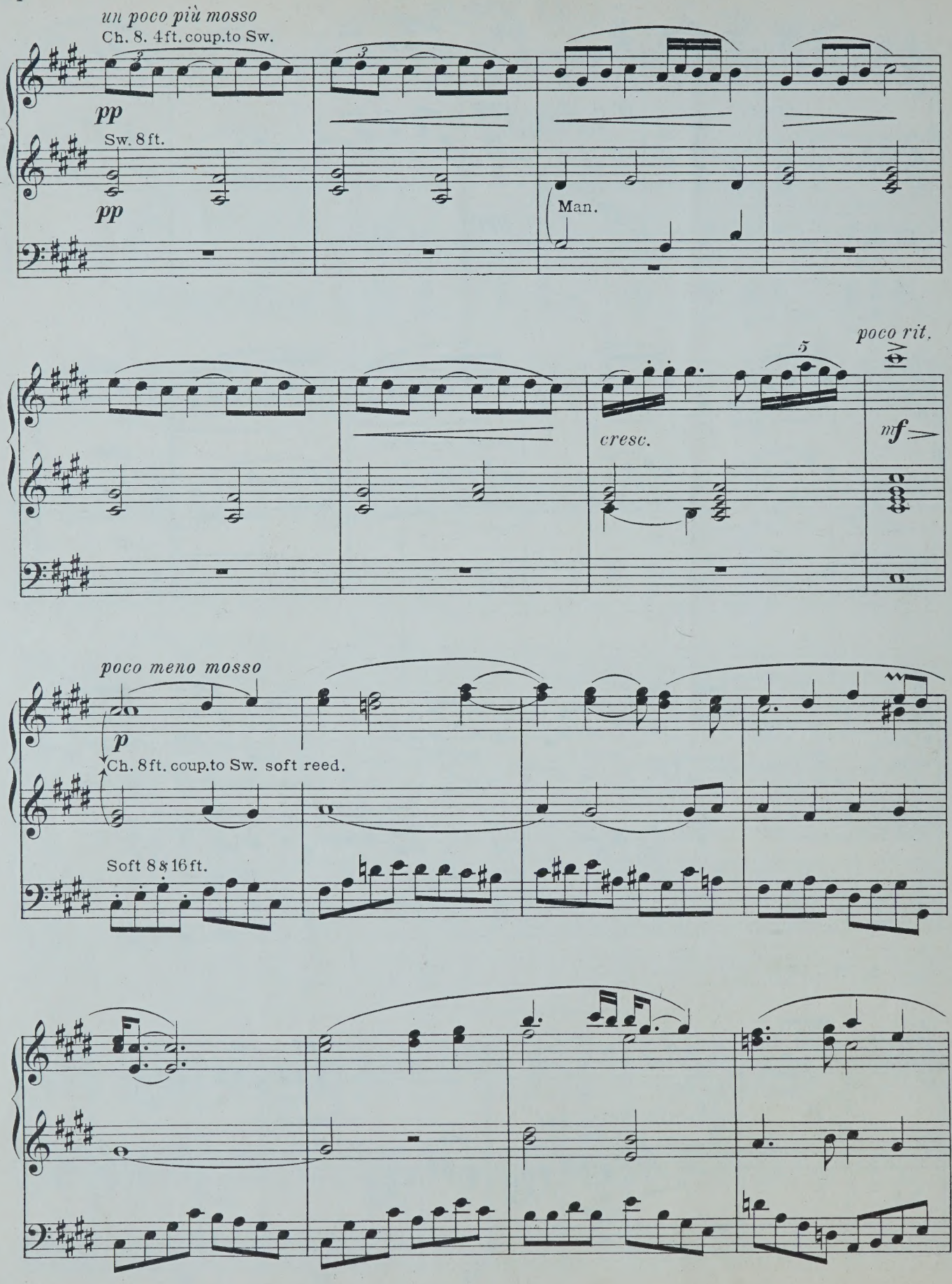

Choir Dul.
ppp
cresc.
ff
Gt. Diap.
and Trump.
ppp
ff
ppp
cresc.
dim.
Sw. Ob.
p
Choir
pp
Ch.
mf
Ch.
p
Sw. 8ft.
pp
Gt. soft 8ft.
dim.
Gt. soft 8ft.
pp


un poco più mosso
Ch. 8. 4ft. coup.to Sw.
pp
Sw. 8ft.
pp
Man.
poco rit.
cresc.
mf
poco meno mosso
p
Ch. 8ft. coup.to Sw. soft reed.
Soft 8 & 16ft.

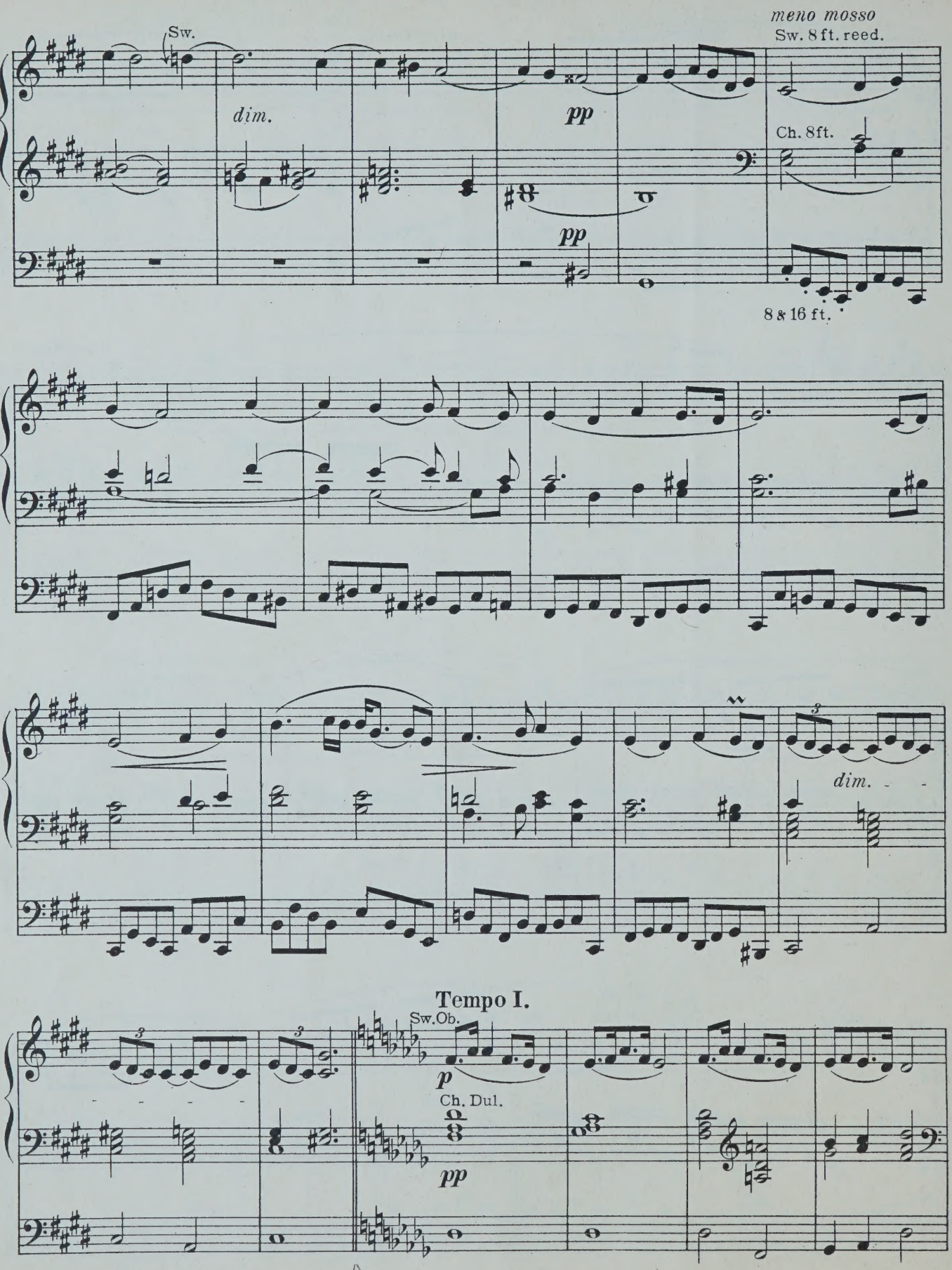
poco più mosso

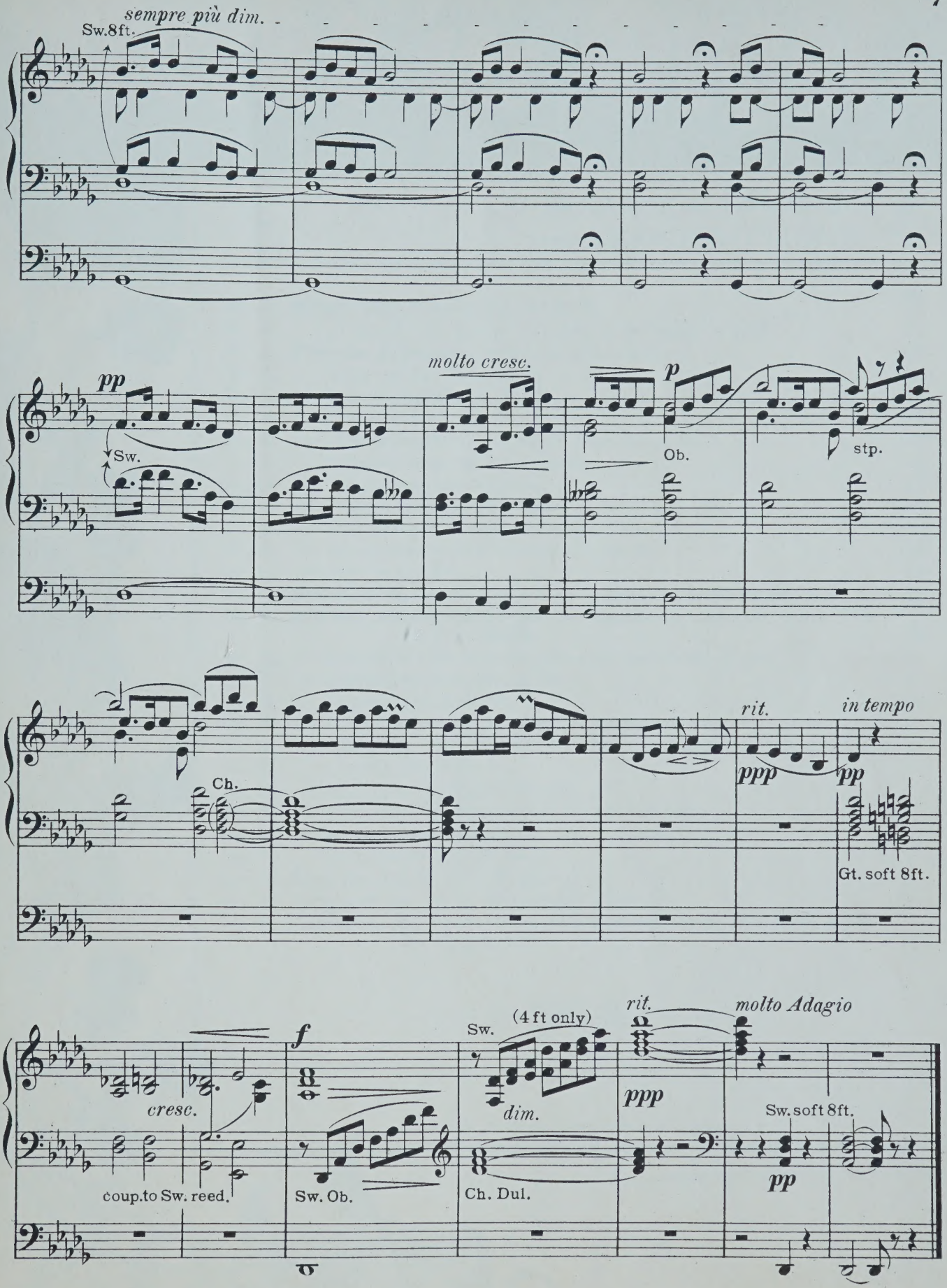
Choir 4 8 8ft. coup.to Sw.

Sw.

cresc.

f *dim.*


meno mosso
Sw. 8 ft. reed.
Sw.
dim.
pp
pp
Ch. 8ft.
8 & 16 ft.
dim.
Tempo I.
Sw. Ob.
p
Ch. Dul.
pp



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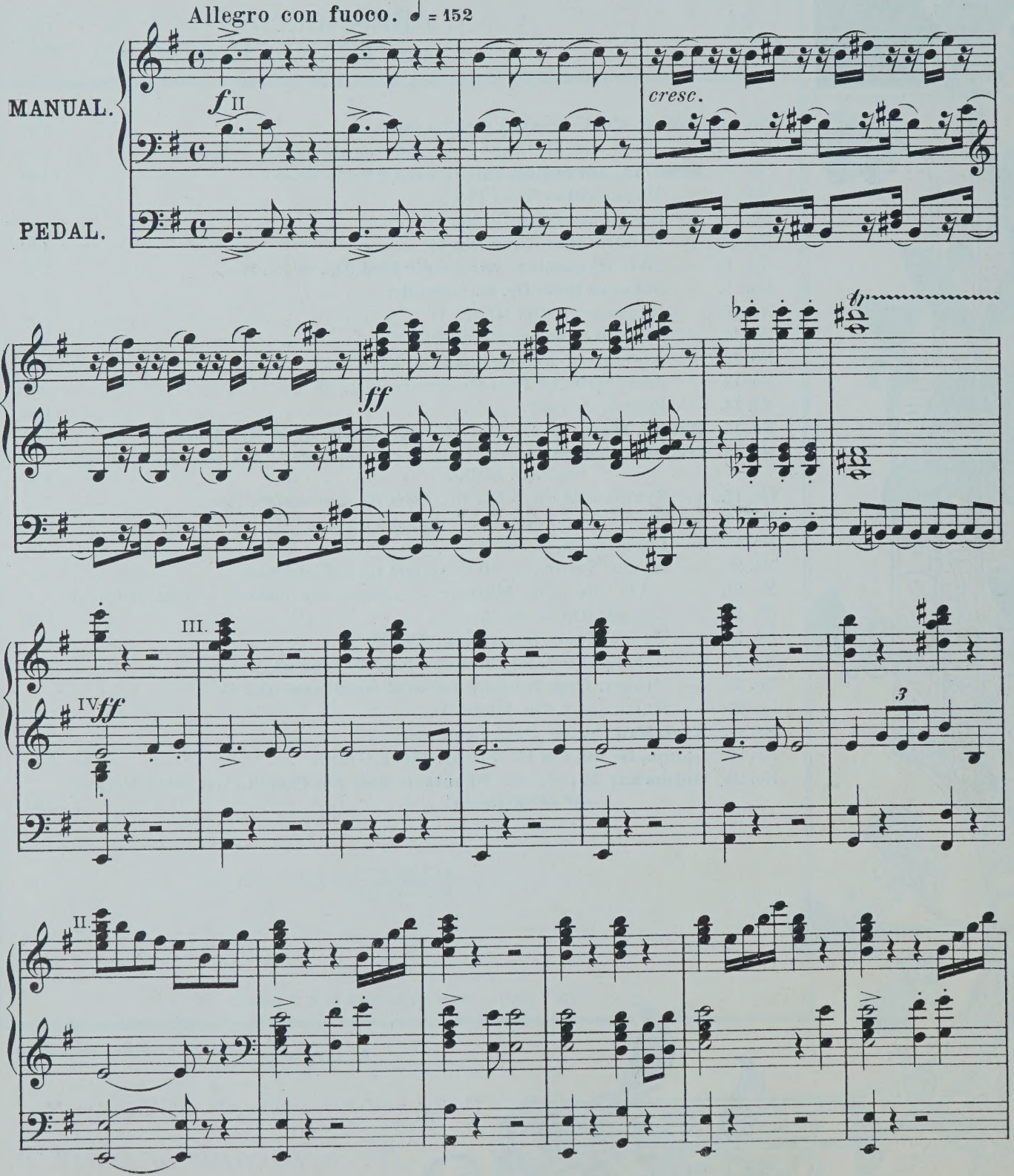
1.

Symphonie No. 5. Finale.

(aus Op. 95.)

IV. Solo (Reeds)
III. Swell
II. Great
I. Choir (Sw: coupled)

Ant. Dvořák.



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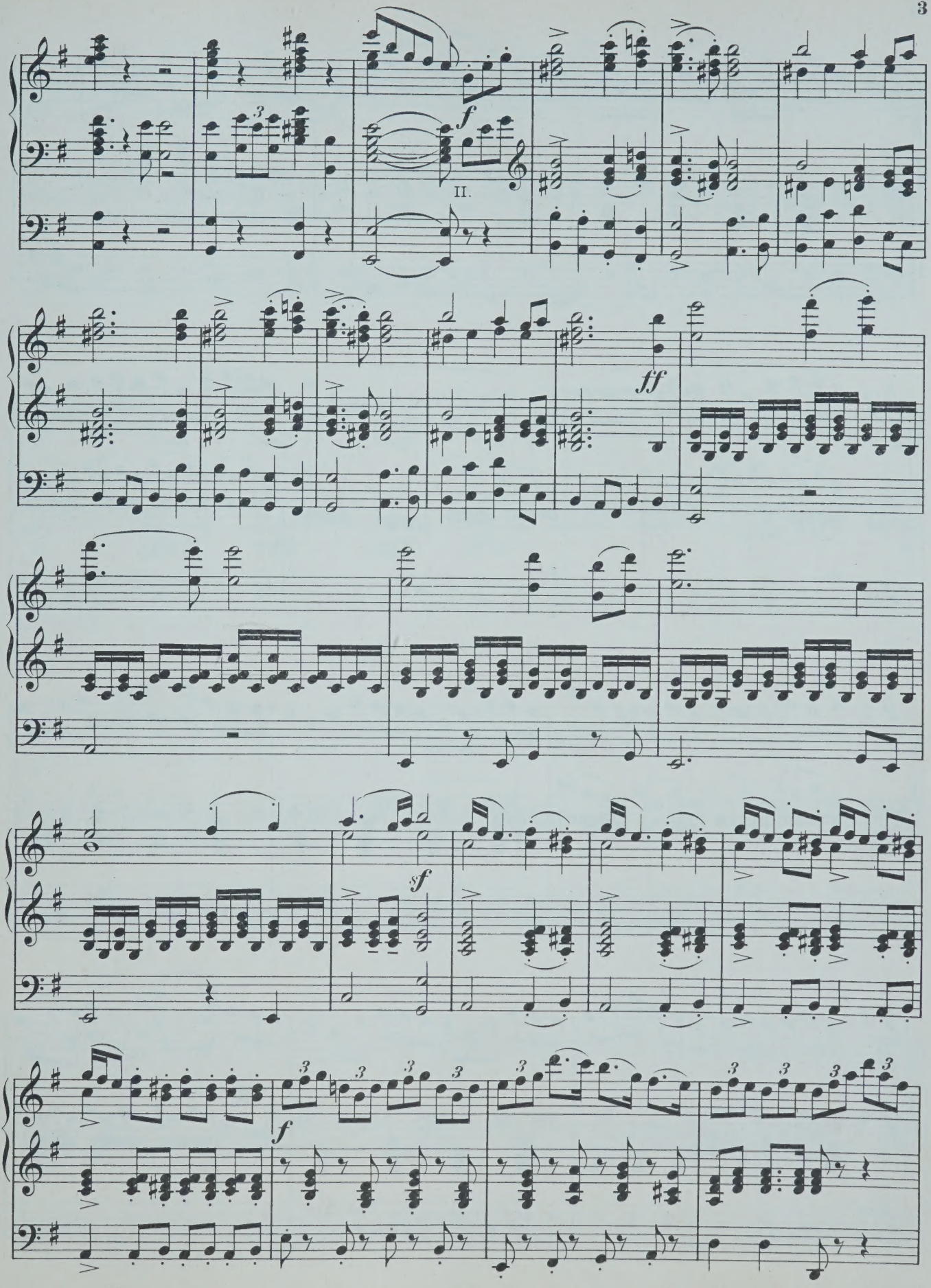
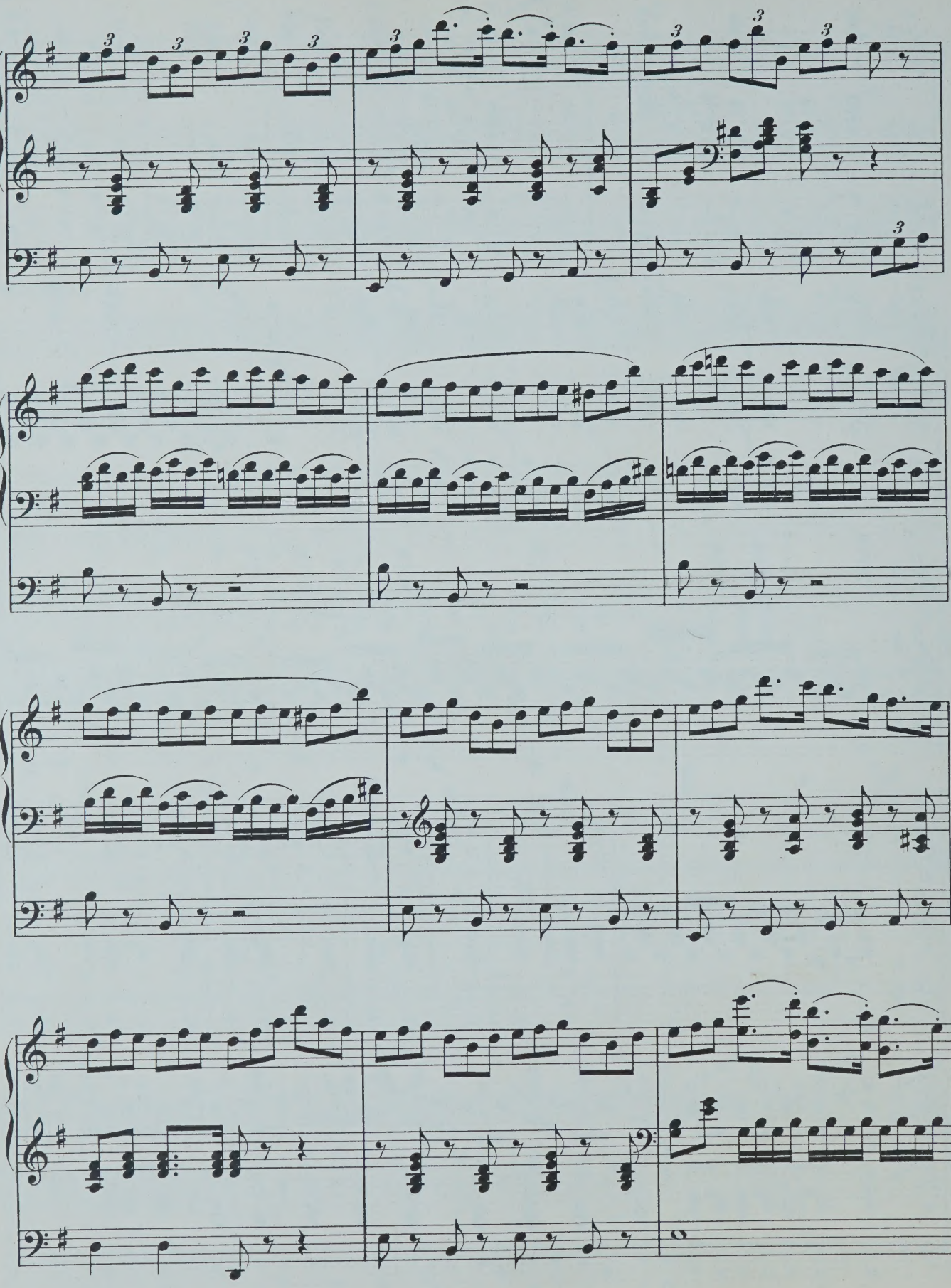
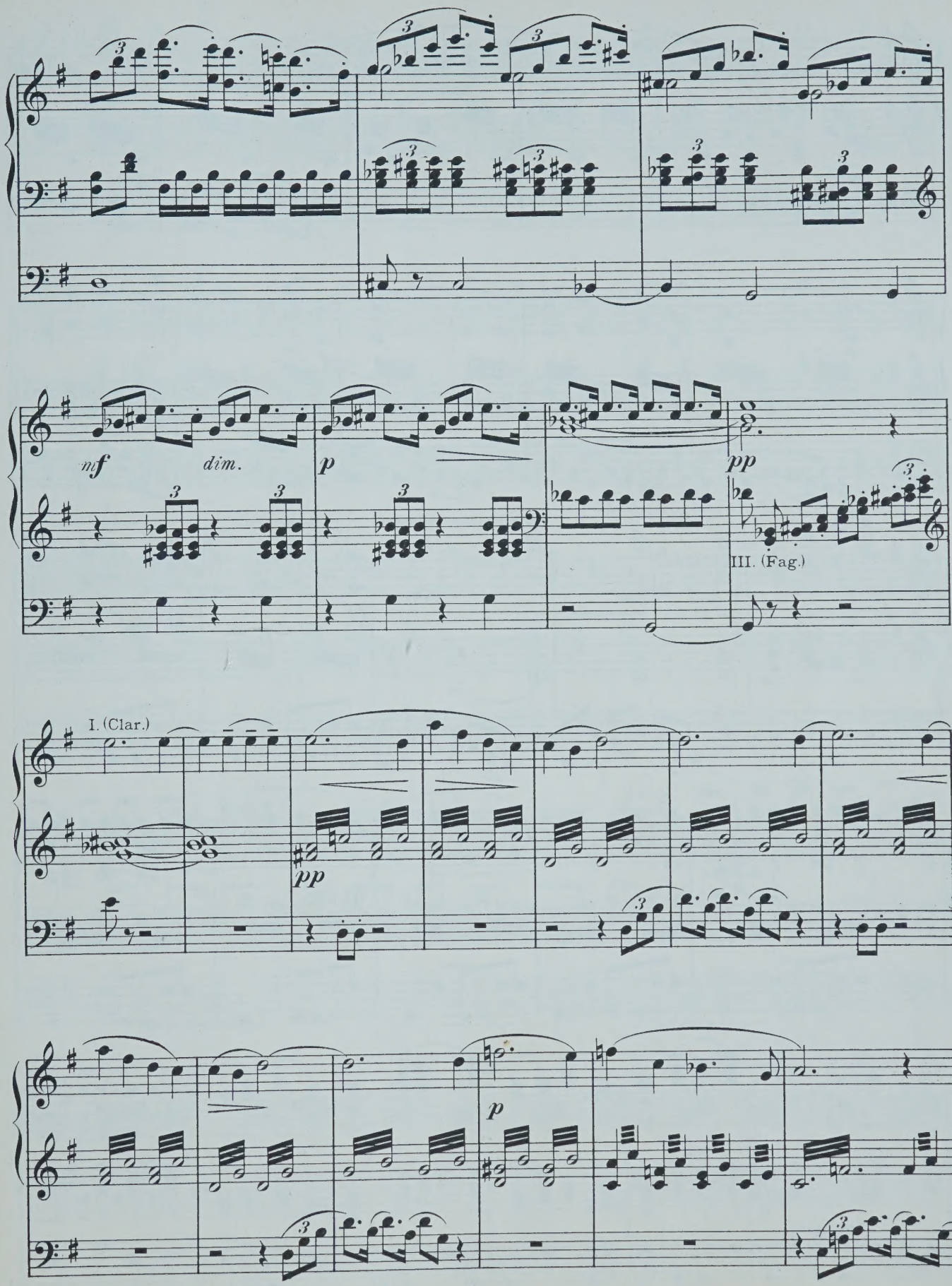
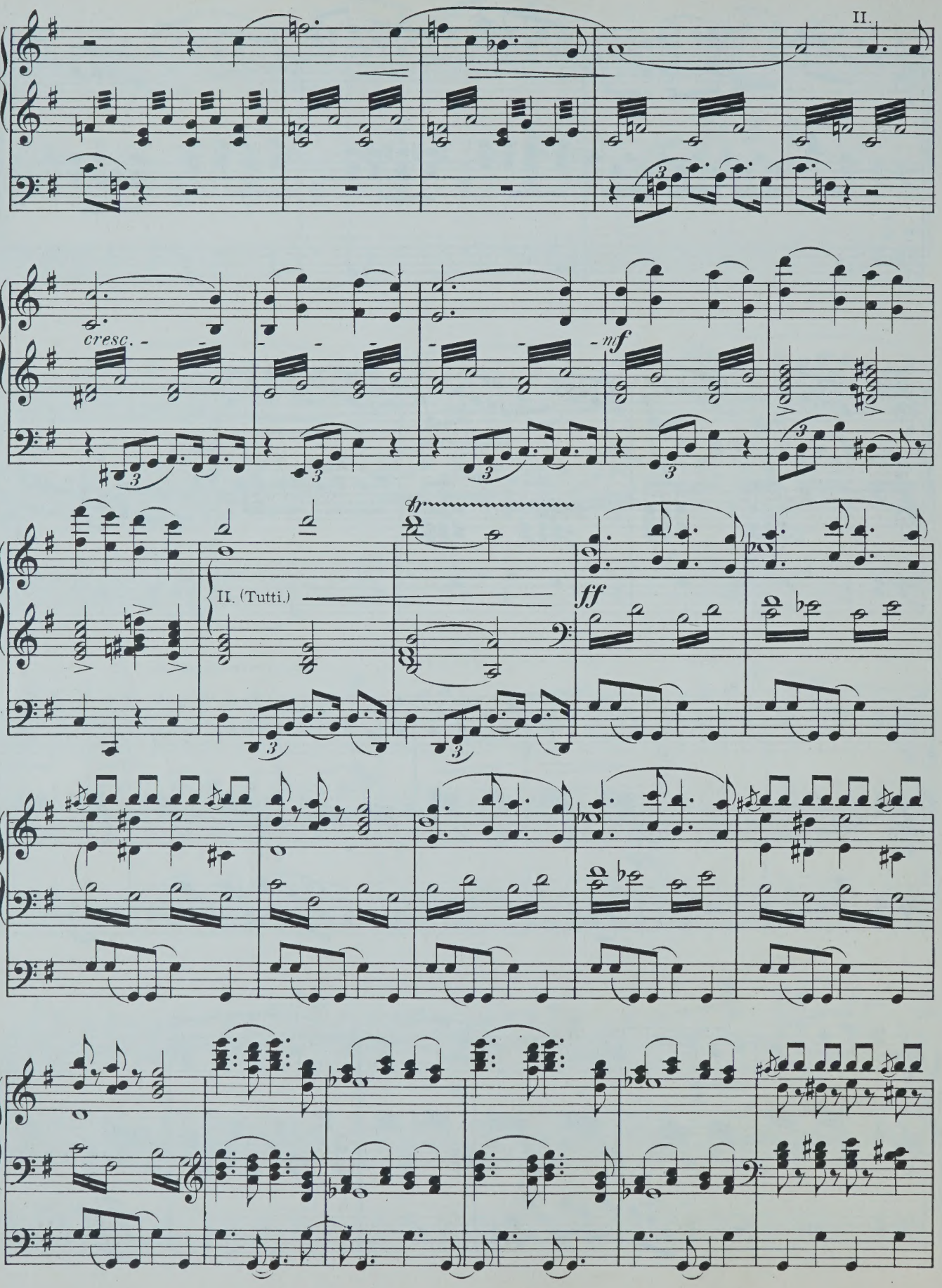
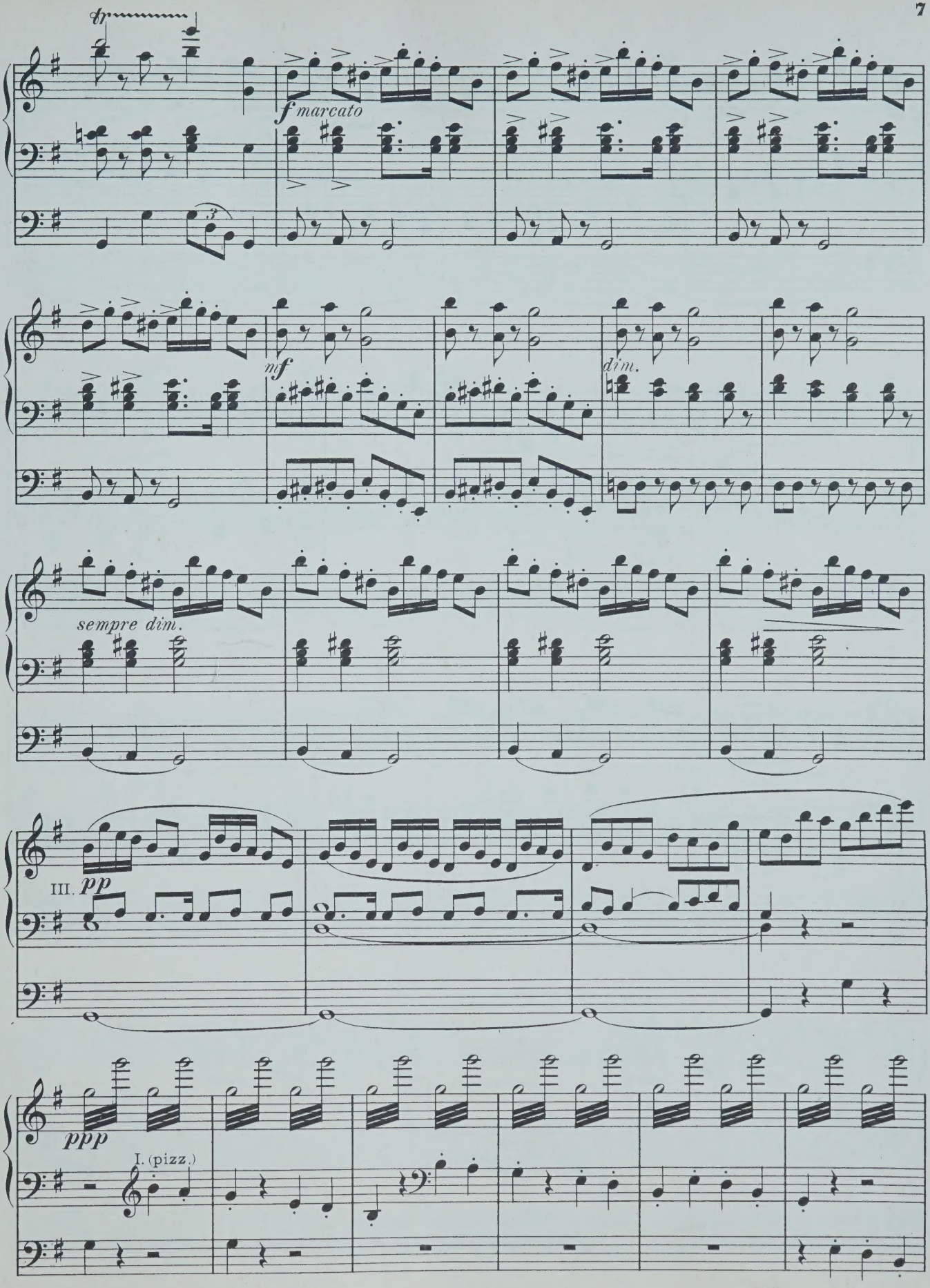
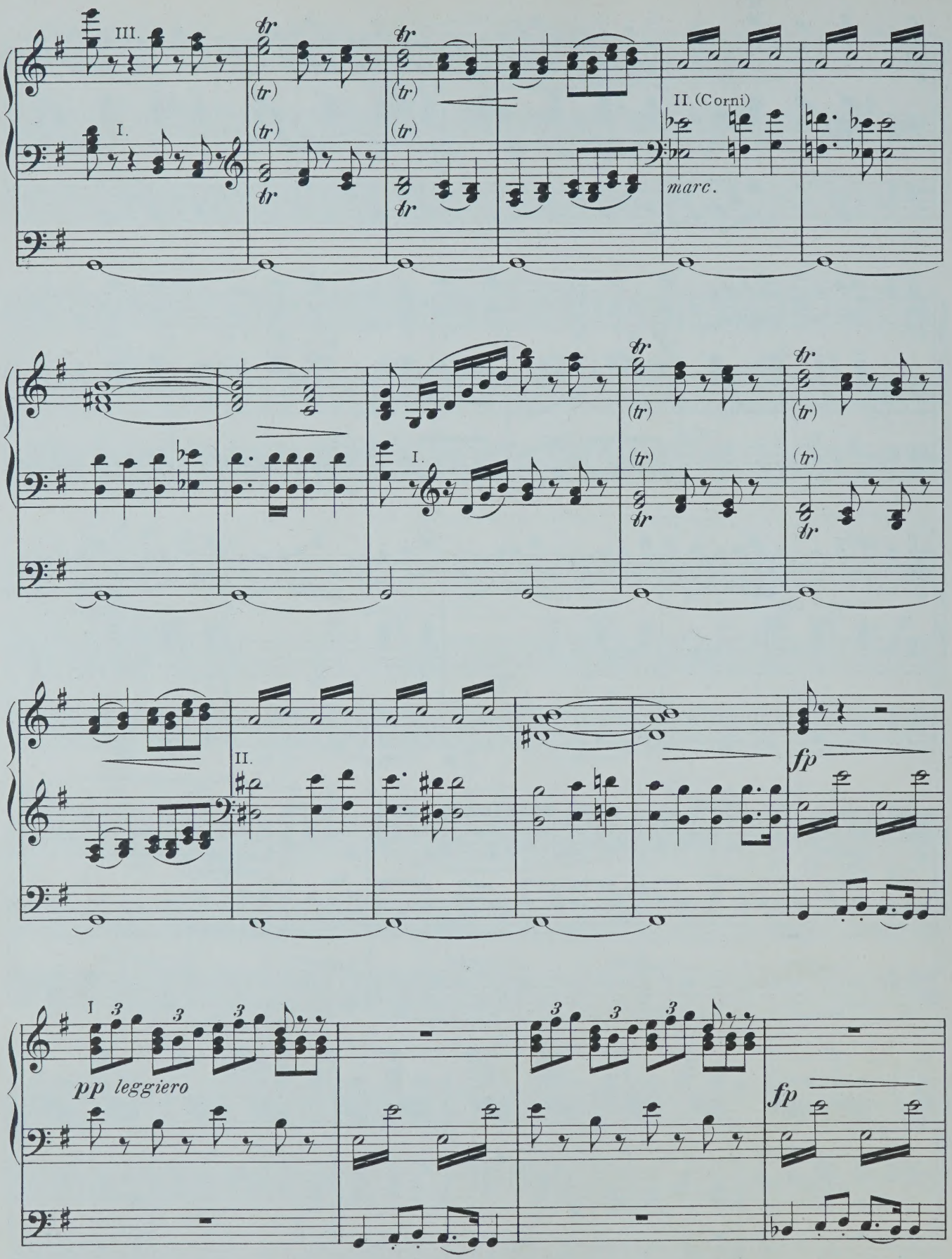

f
II.
ff
sf
f

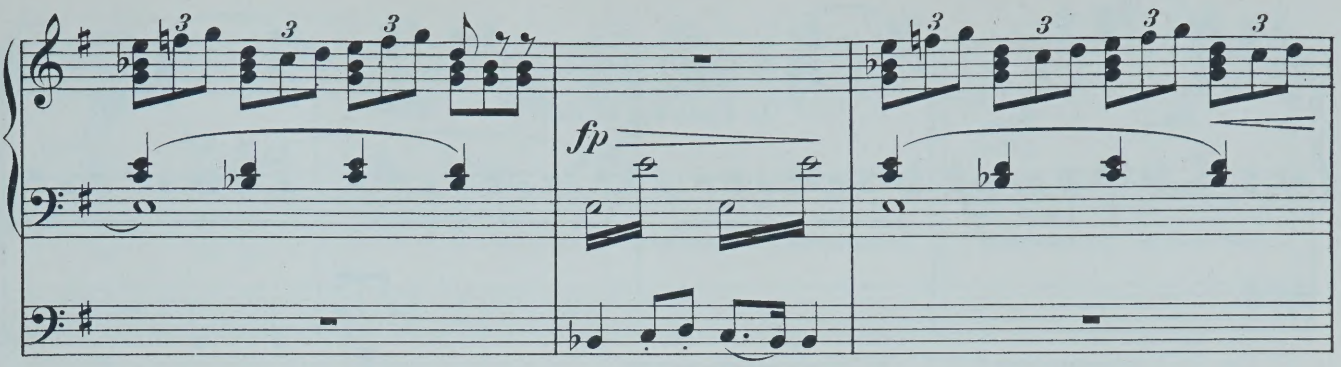


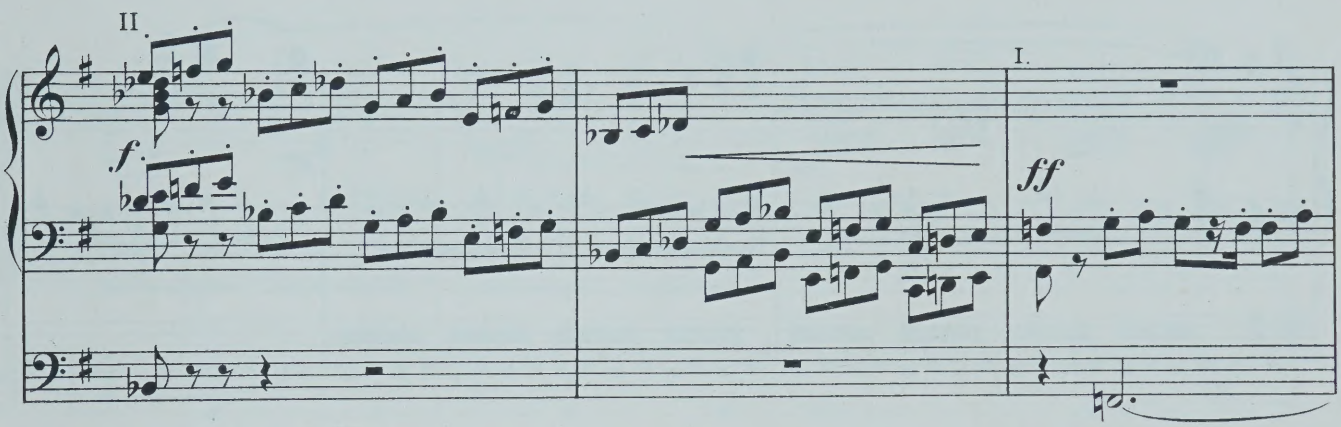

mf
dim.
p
pp
III. (Fag.)
I. (Clar.)
pp
p

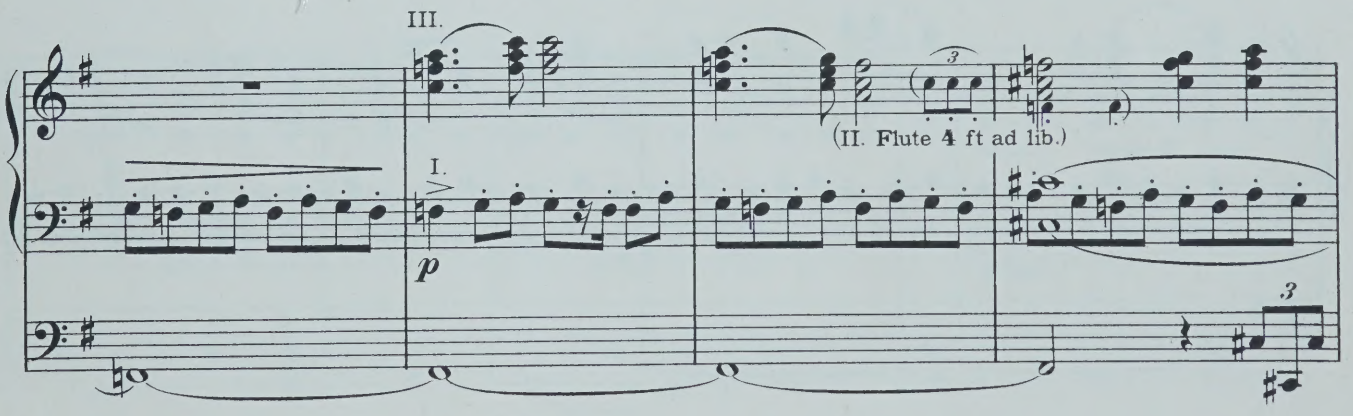

II.
cresc.
mf
II. (Tutti.)
fp
ff

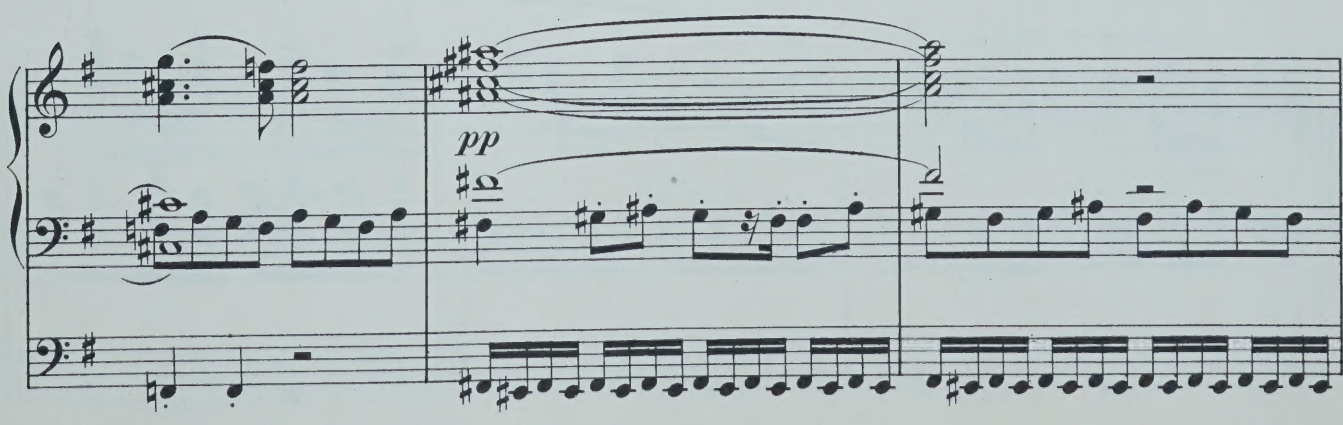

tr
f marcato
nf
dim.
sempre dim.
III. pp
ppp
I. (pizz.)

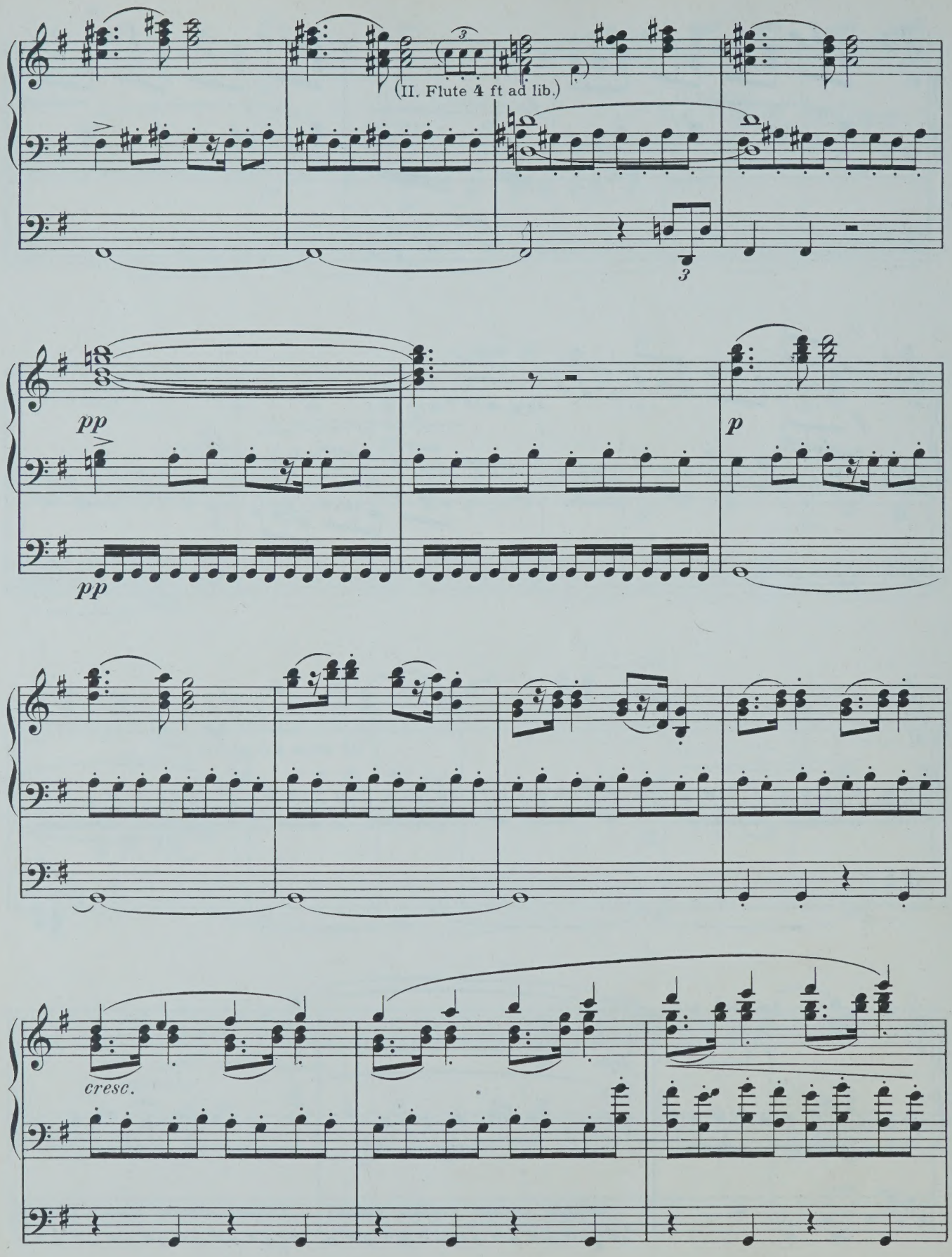

III.
I.
II. (Corni)
marc.
II.
fp
I
pp leggiero
fp

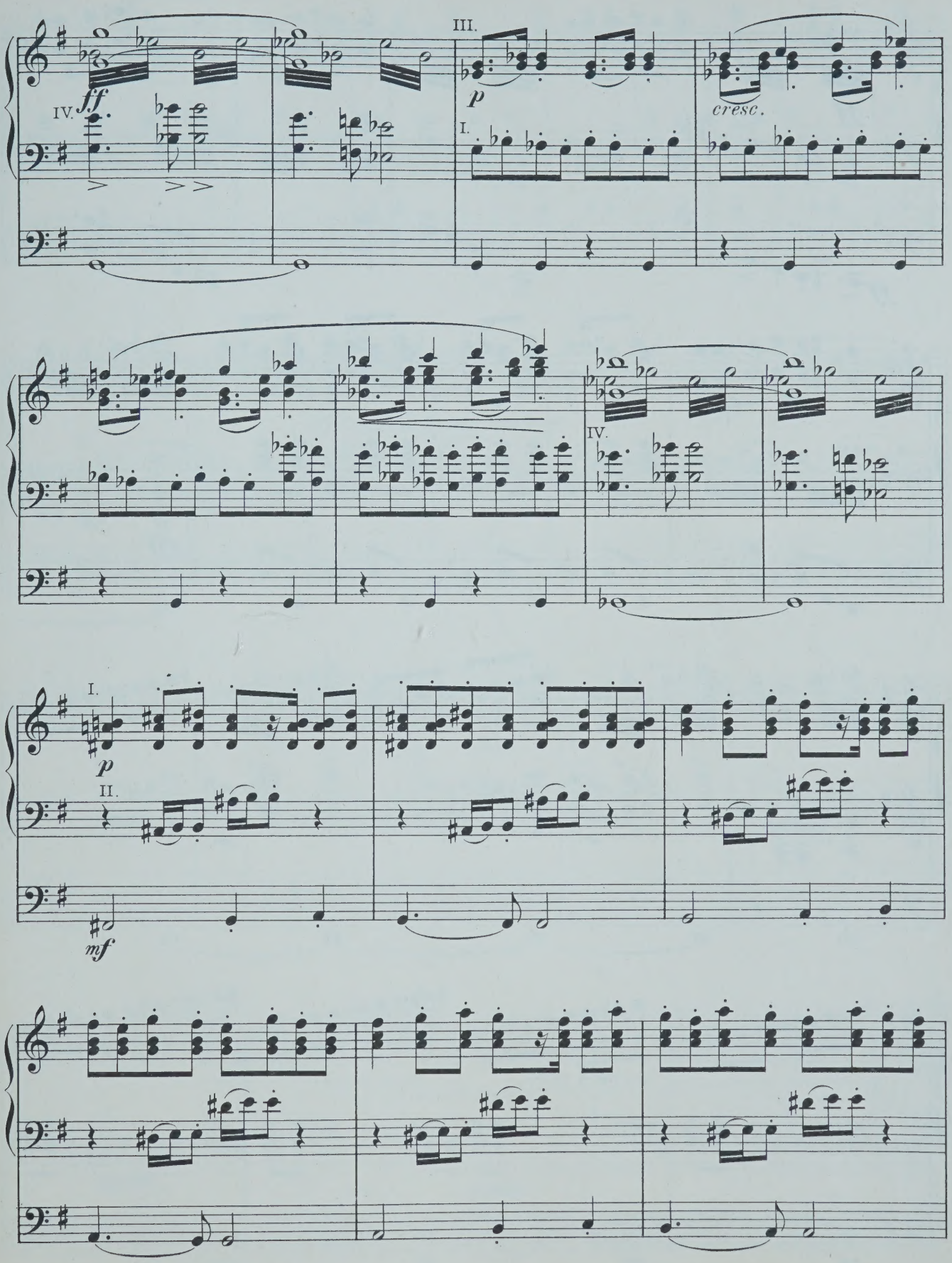

fp

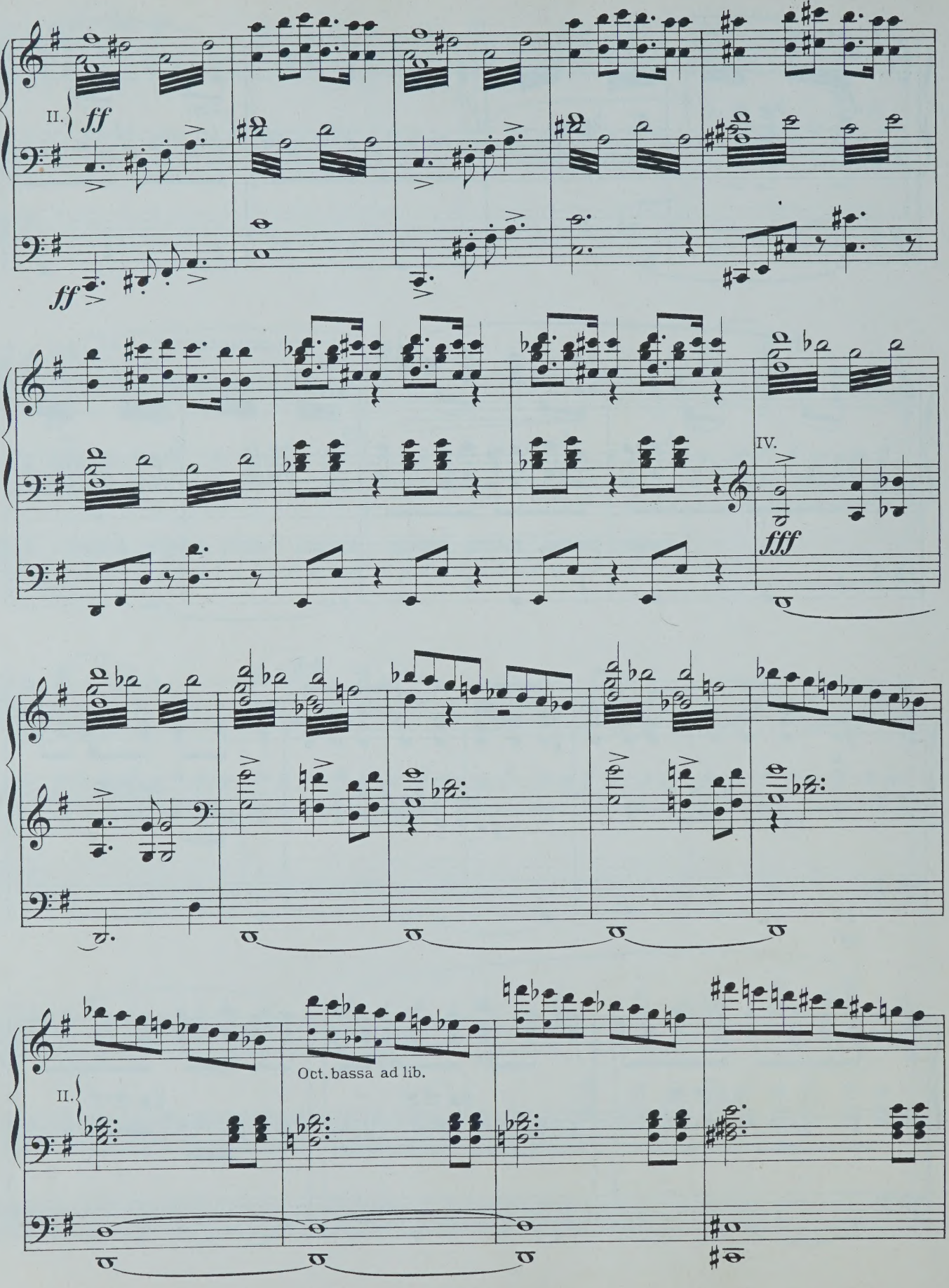

II.
f
I.
ff

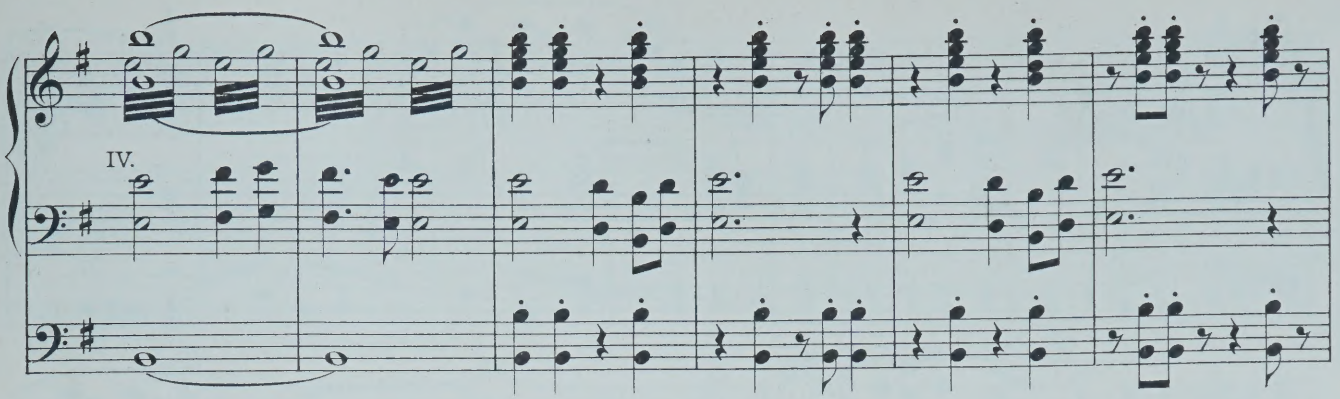

III.
I.
p
(II. Flute 4 ft ad lib.)

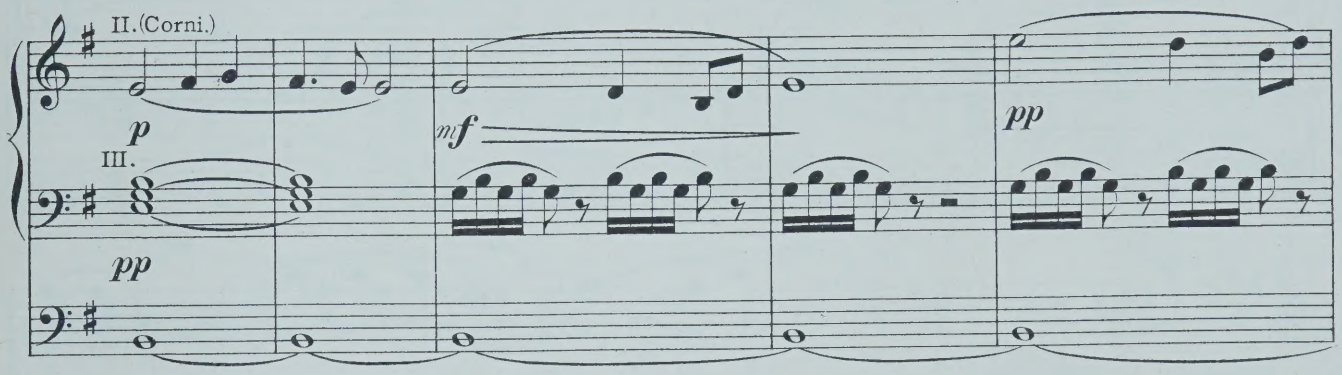

pp

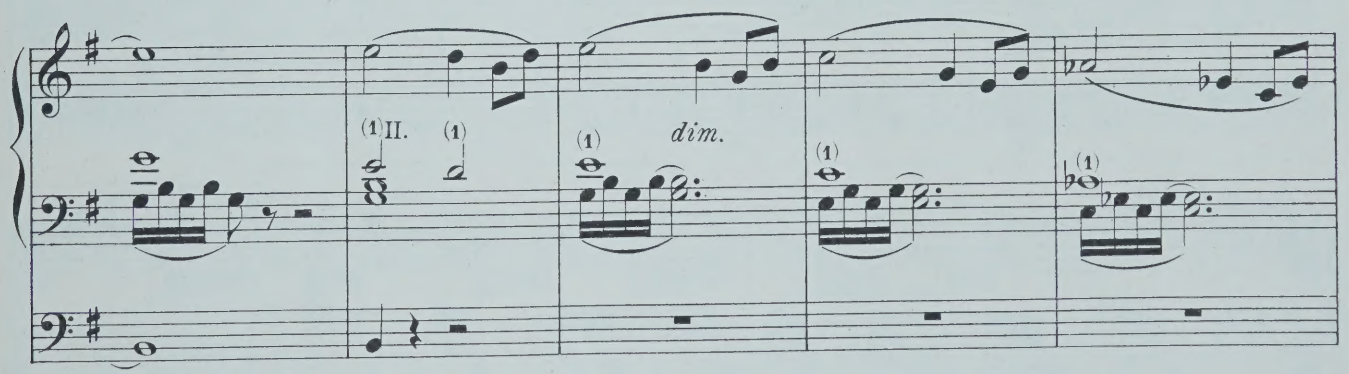

(II. Flute 4 ft ad lib.)
pp
pp
p
cresc.

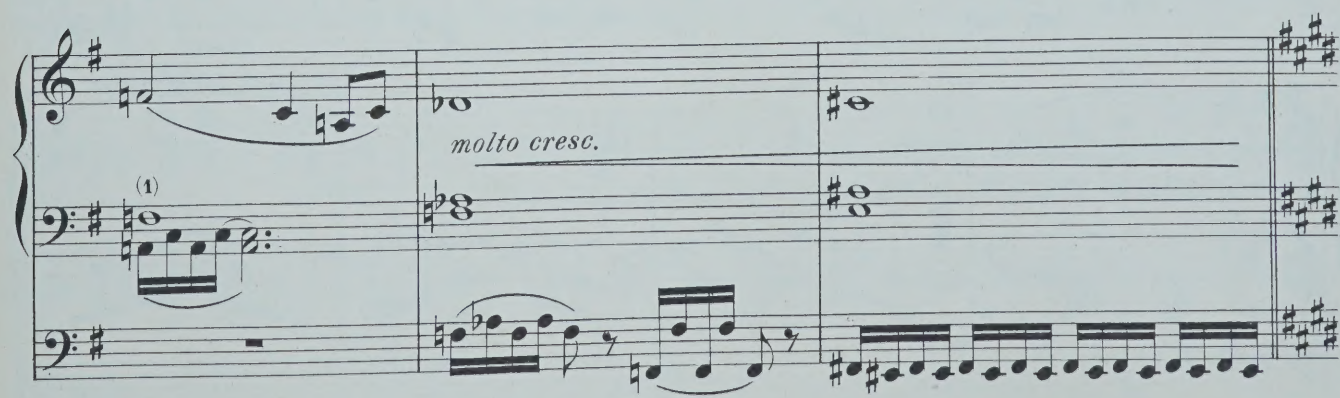

III.
IV.
ff
p
cresc.
I.
IV.
I.
p
II.
mf

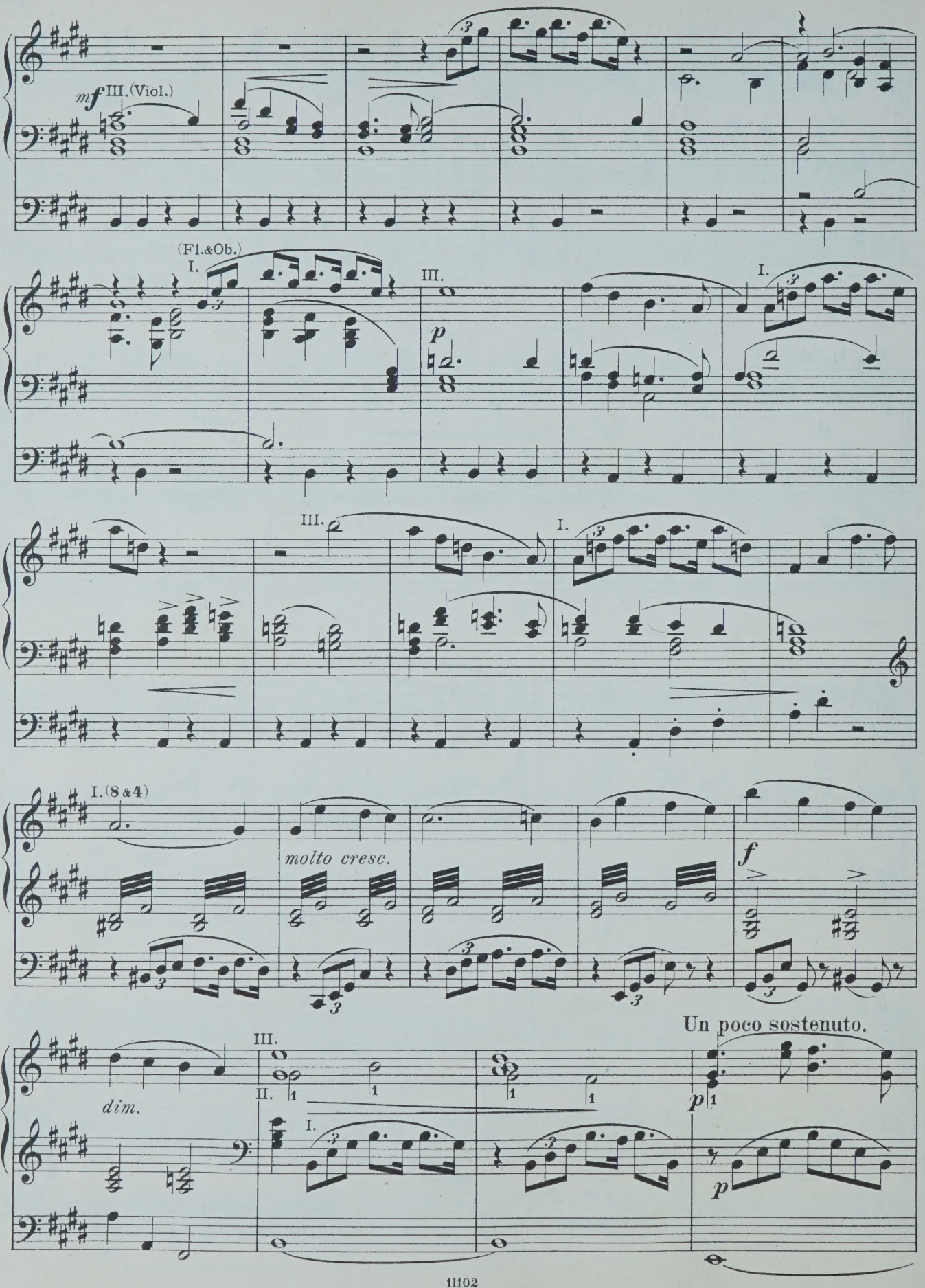

II.
ff
ff
IV.
fff
Oct. bassa ad lib.
II.

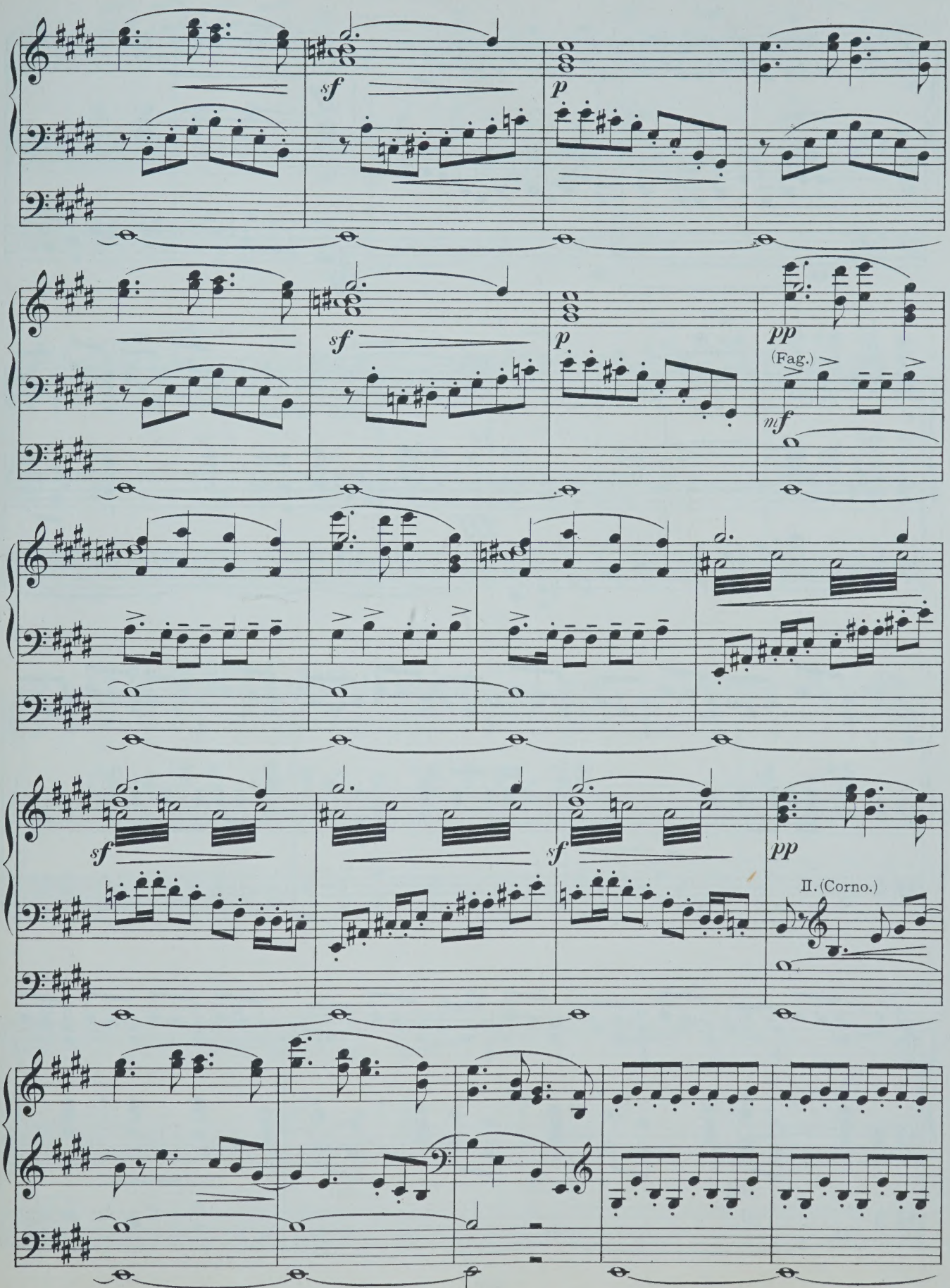

IV.

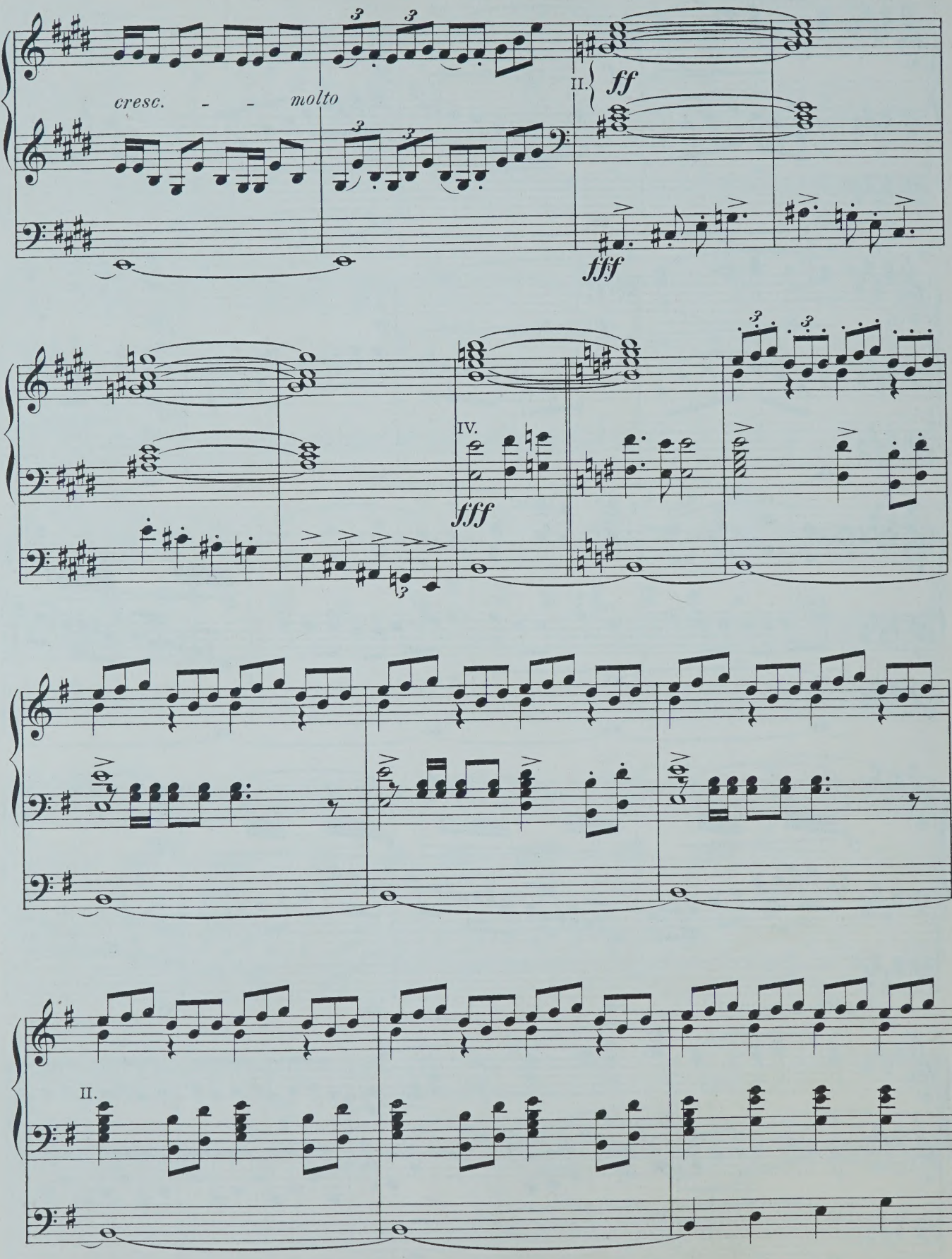

II.(Corni.)
p
III.
pp
mf
pp

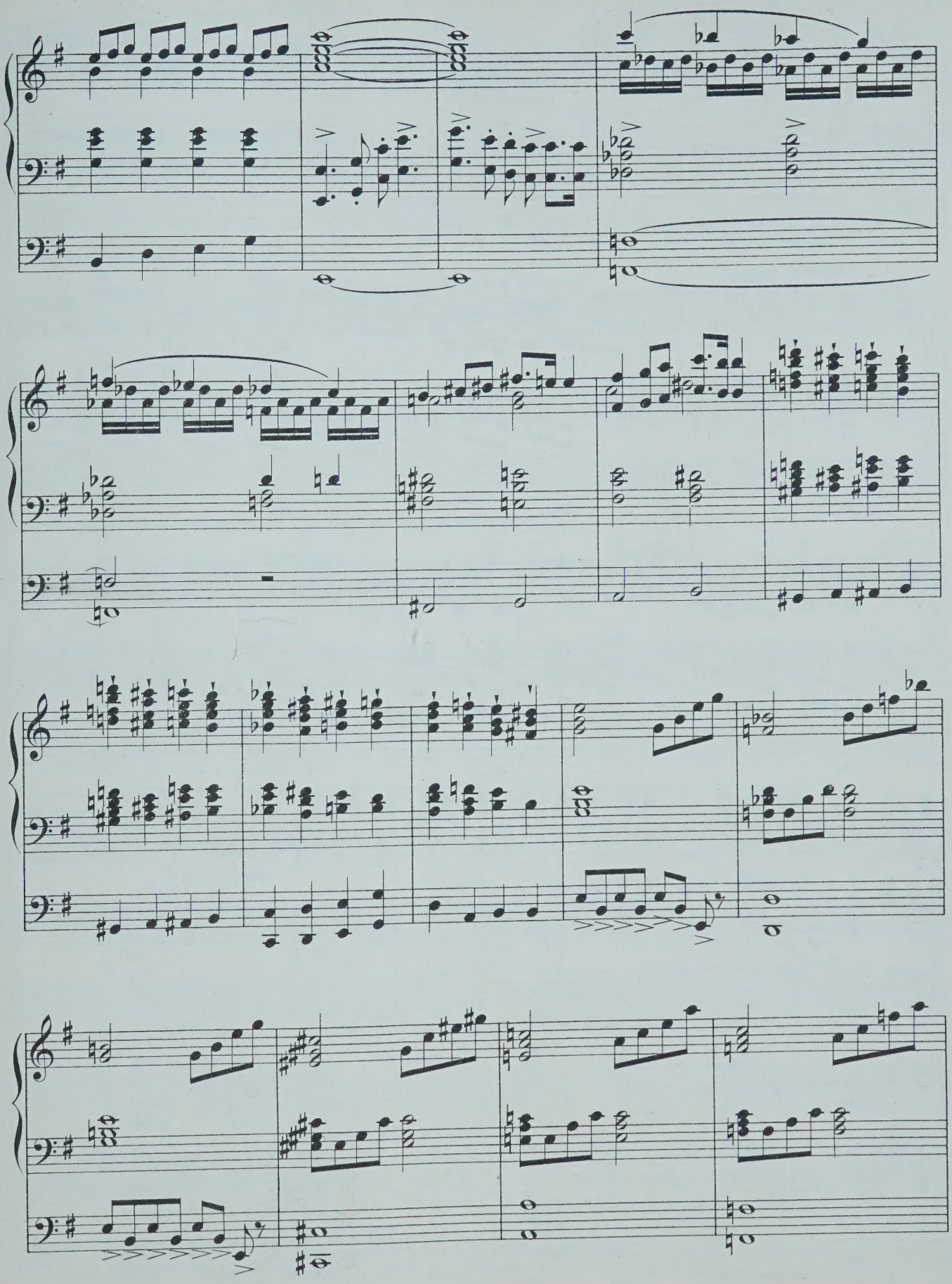

(1)II.
(1)
(1)
dim.
(1)
(1)

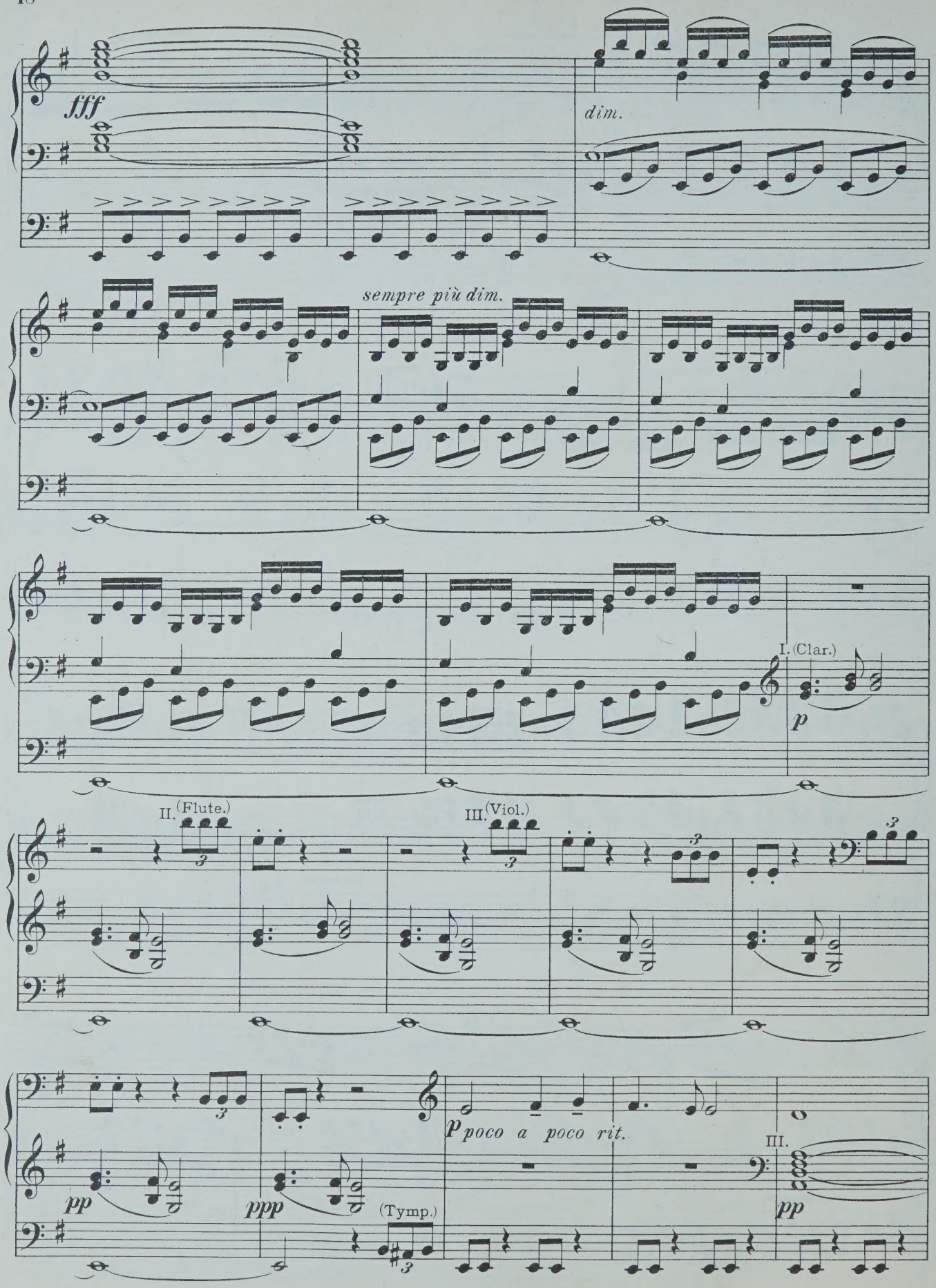

molto cresc.
(1)

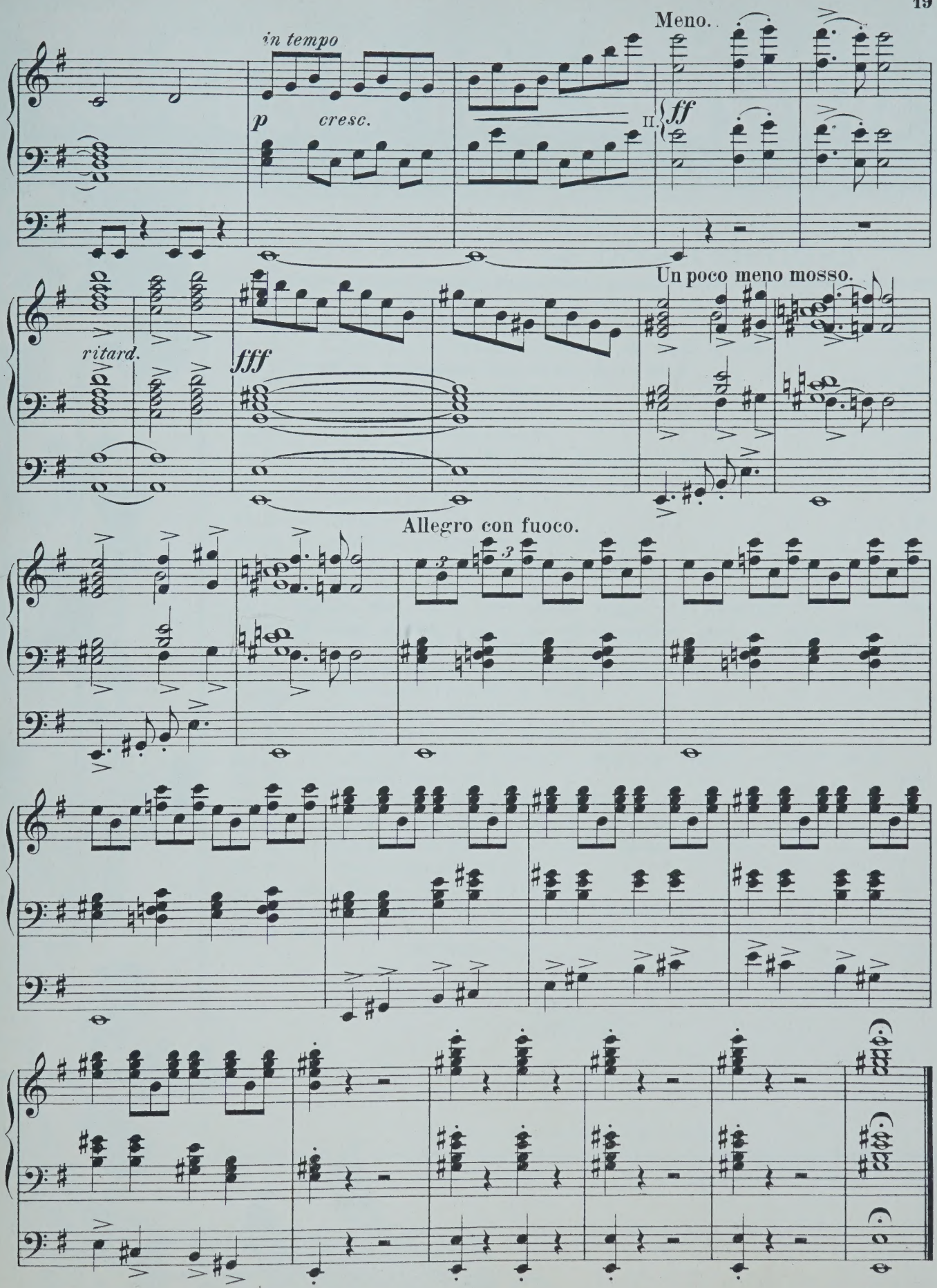

mf III. (Viol.)
(Fl.&Ob.)
I.
III.
p
I.
III.
I.
I. (8&4)
molto cresc.
f
Un poco sostenuto.
III.
II.
I.
dim.
p
p


sf
p
sf
p
pp
(Fag.)
mf
sf
sf
pp
II. (Corno.)


cresc. - - molto
II.
ff
fff
IV.
fff
II.




fff
dim.
sempre più dim.
I. (Clar.)
p
II. (Flute.)
III. (Viol.)
pp
ppp
(Tymp.)
p poco a poco rit.
III.
pp


Meno.
in tempo
p
cresc.
II.
ff
Un poco meno mosso.
ritard.
fff
Allegro con fuoco.

Werke für Orgel.

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No. 21.	— „Als die alte Mutter" — *„Songs my mother"* — (Op. 55 No. 4)	
No. 22.	— Legende (Op. 59 No. 2)	1.50
No. 23.	— Canon, from Bagatellen (Op. 47)	
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2.

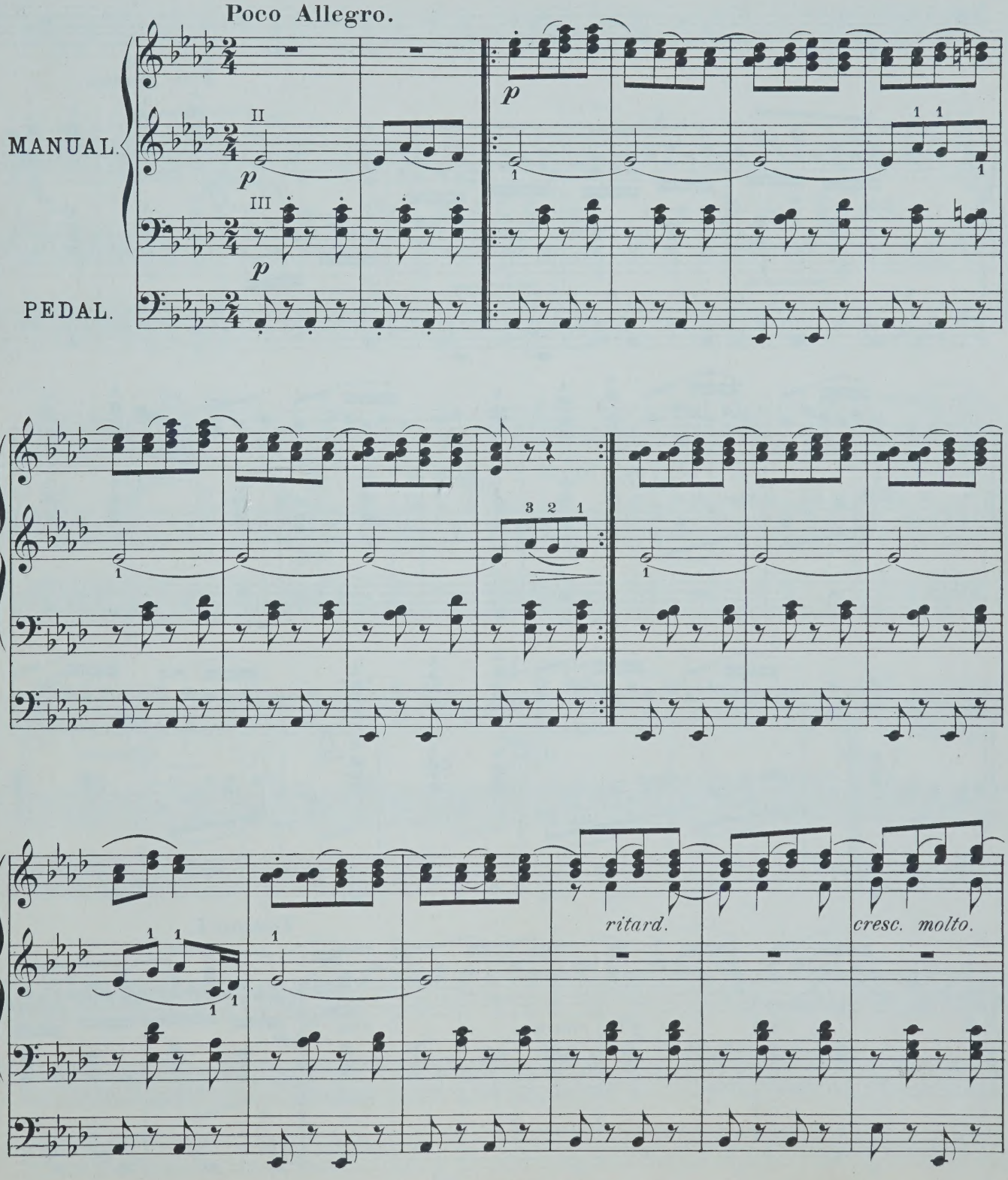
Slavischer Tanz.

(Op. 46 No 6.)

III. Swell.
II. Great,(Swell coupled.)
I. Choir,(Swell coupled.)

Ant. Dvořák.

Poco Allegro.



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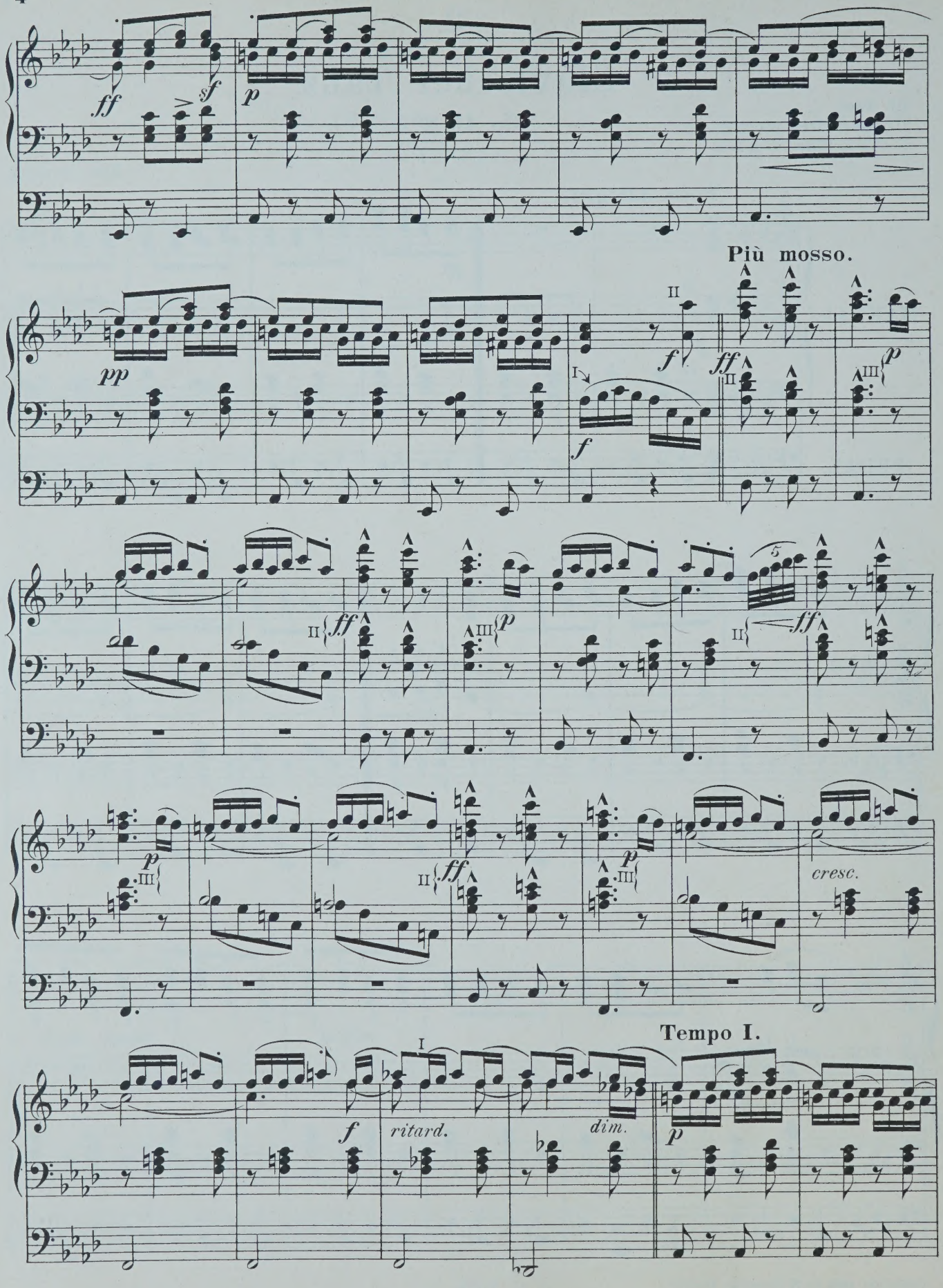
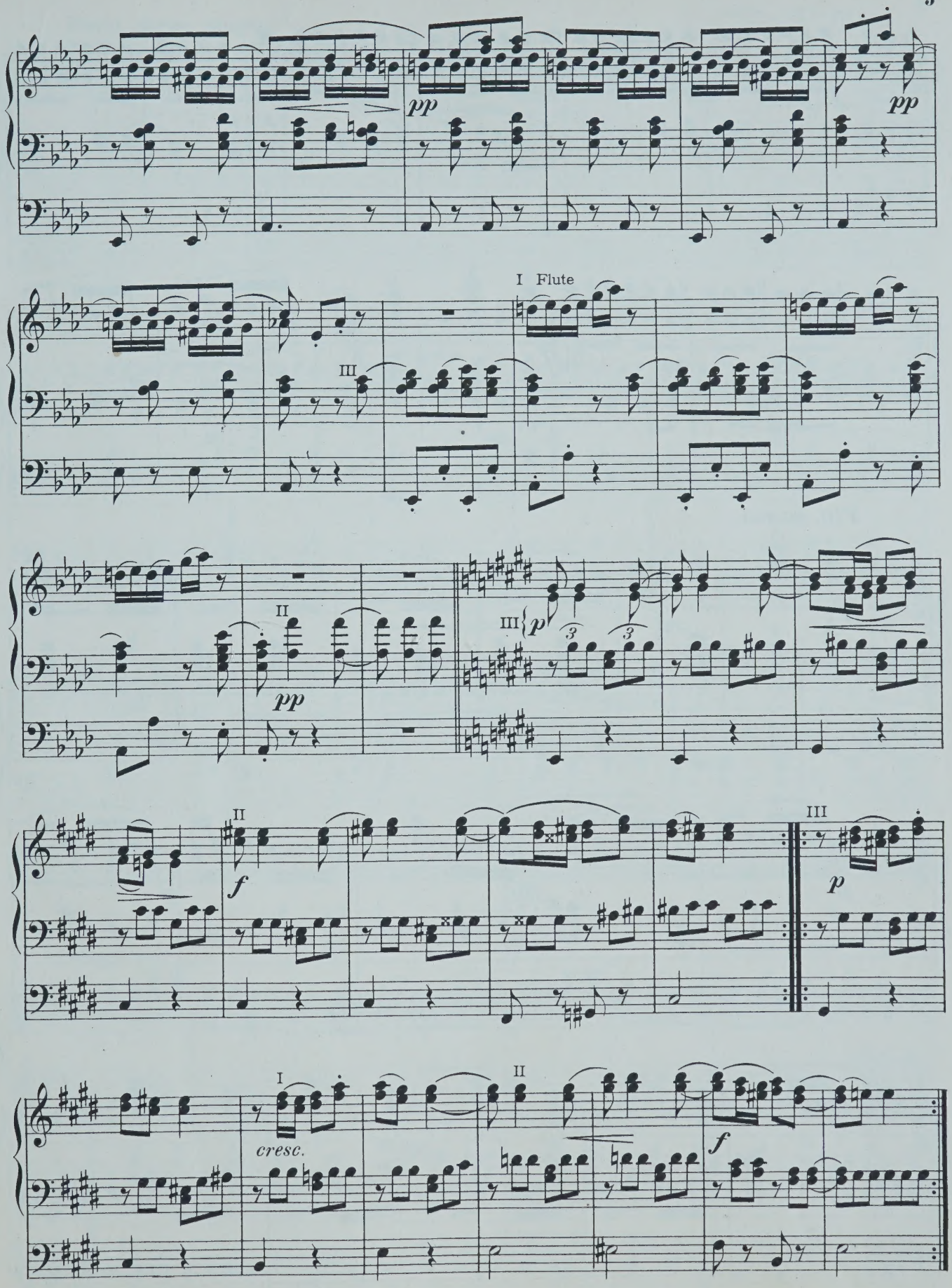
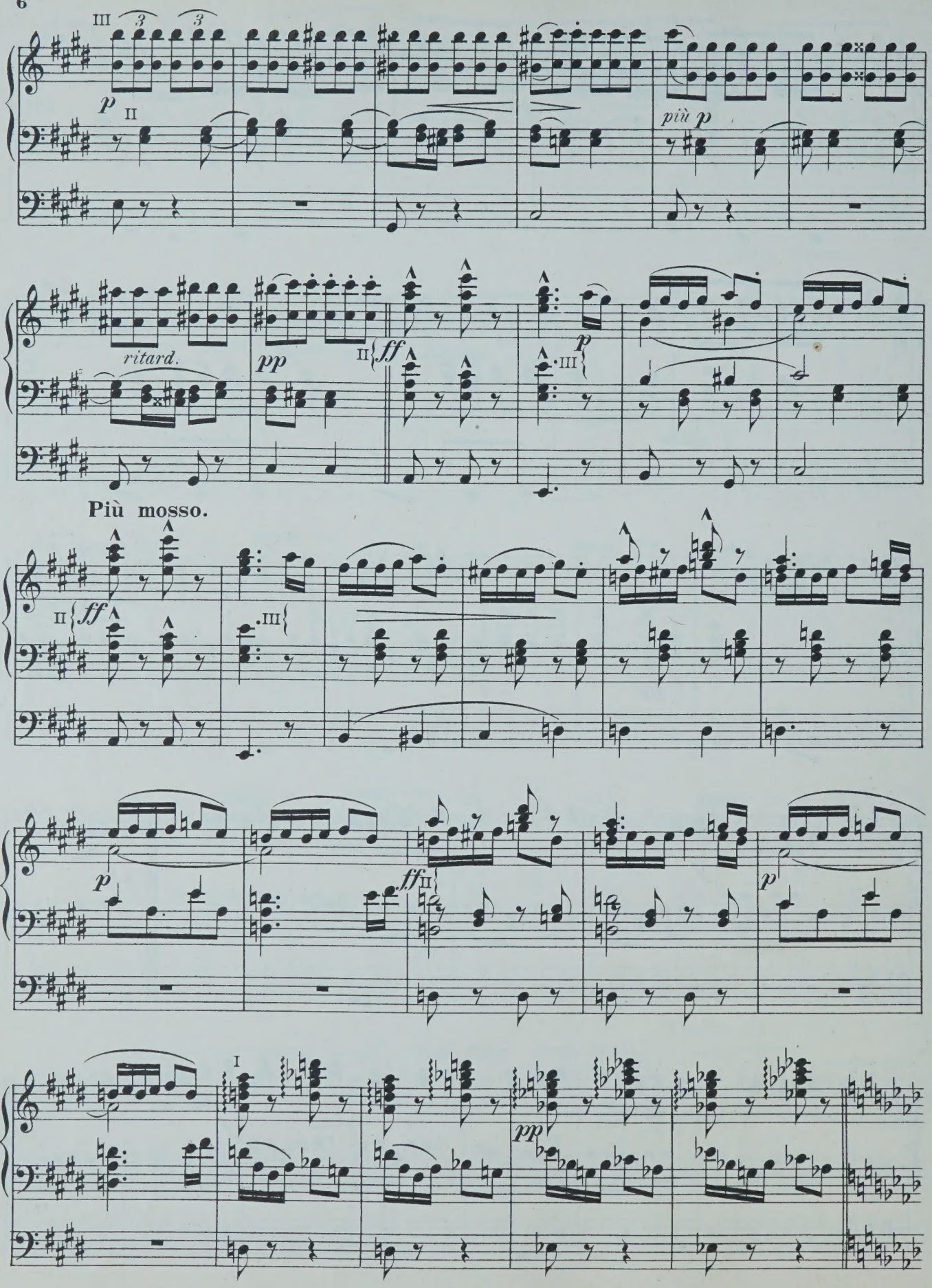
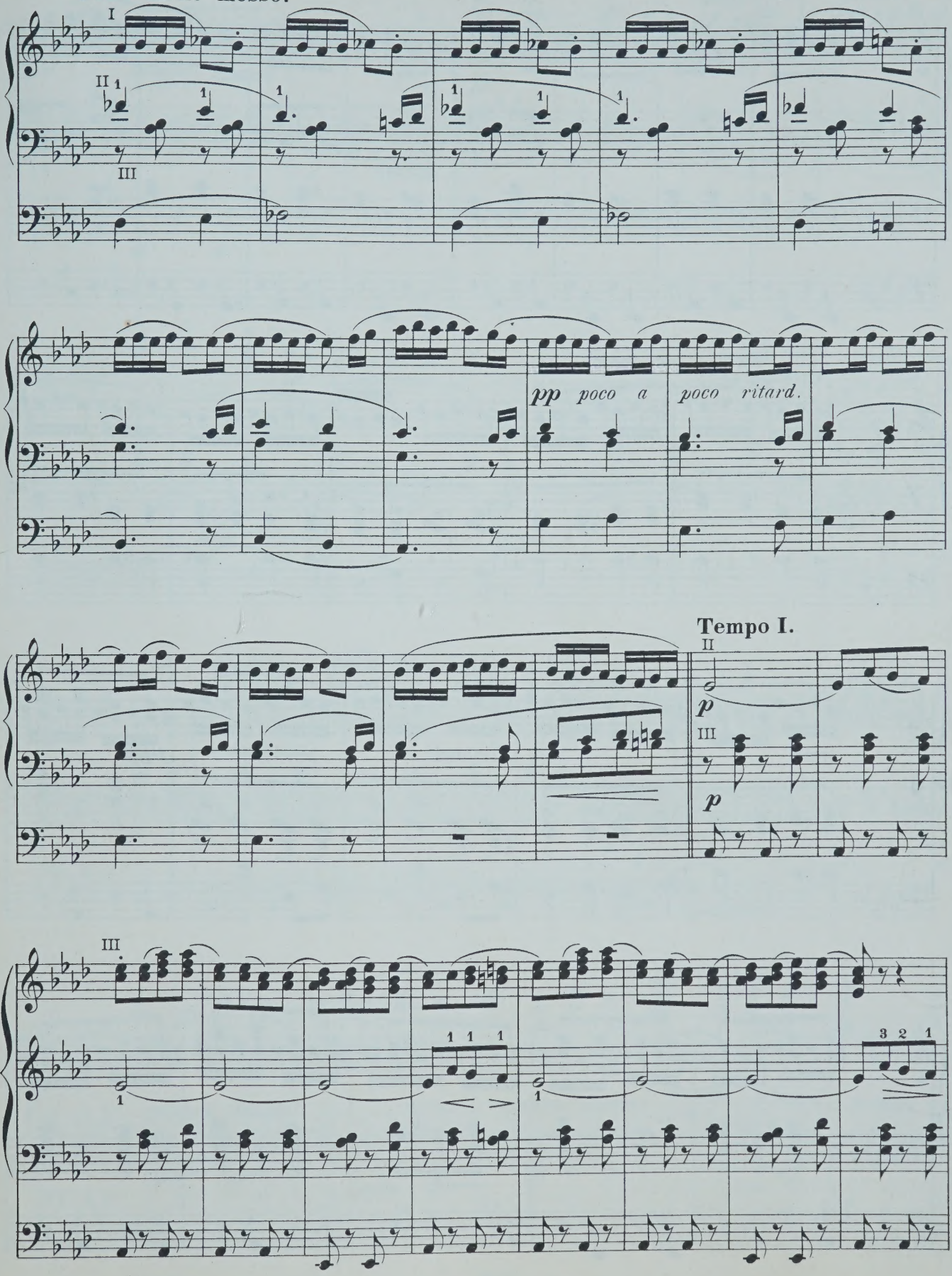
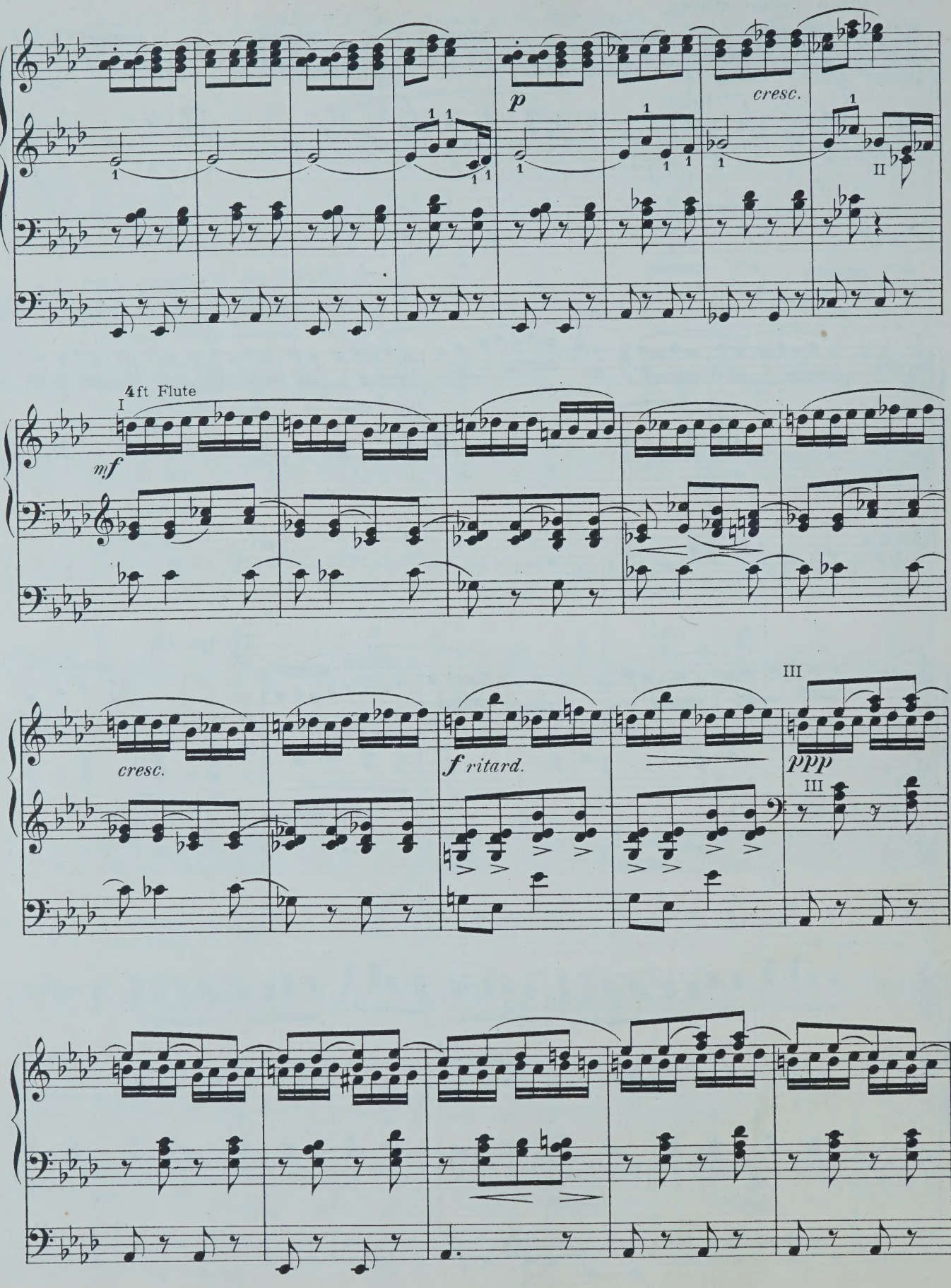

ff
sf
p
Più mosso.
pp
f
ff
p
ritard.
dim.
Tempo I.
cresc.

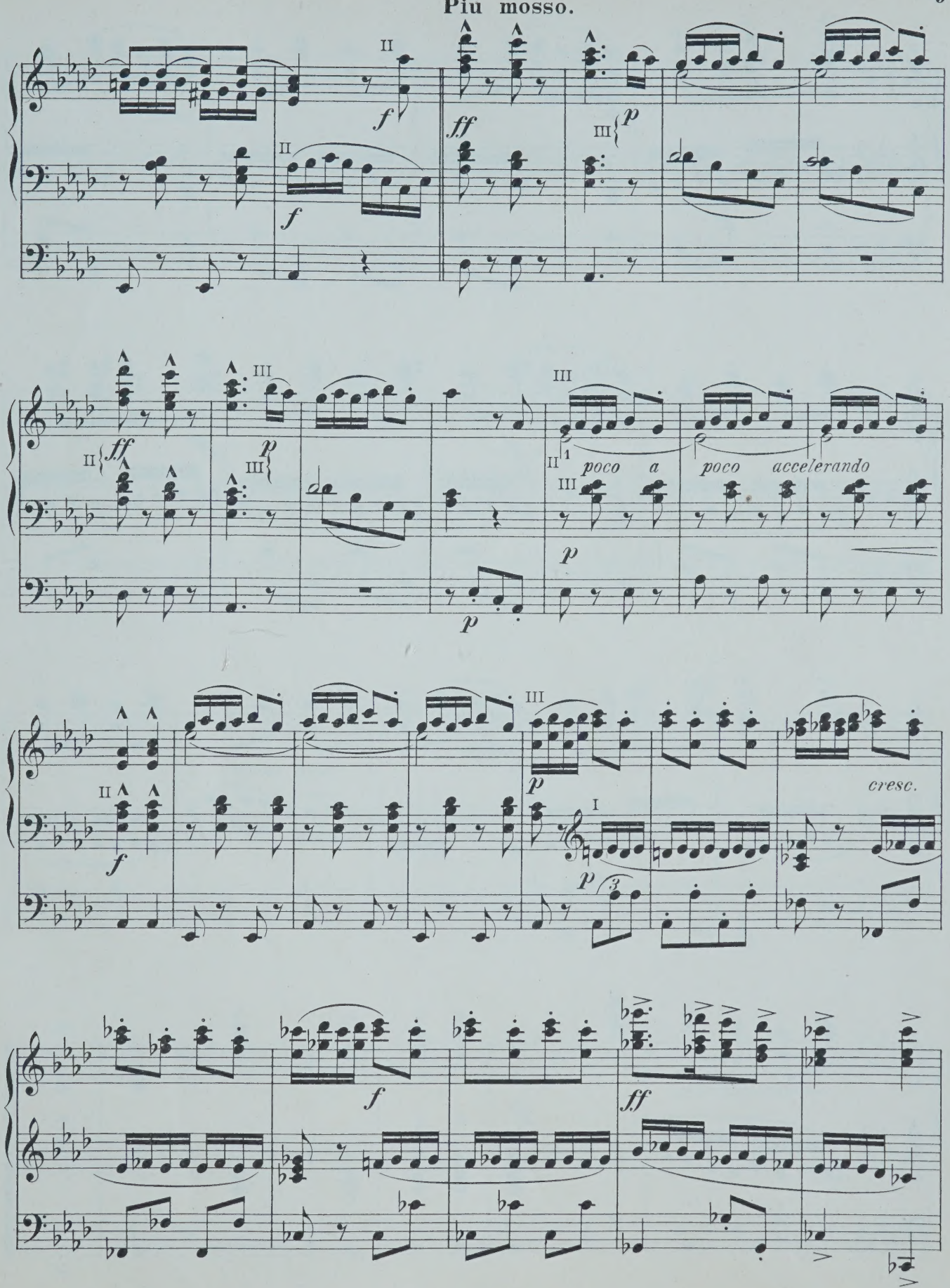

pp
pp
I Flute
III
II
pp
III
p
II
f
III
p
I
cresc.
II
f

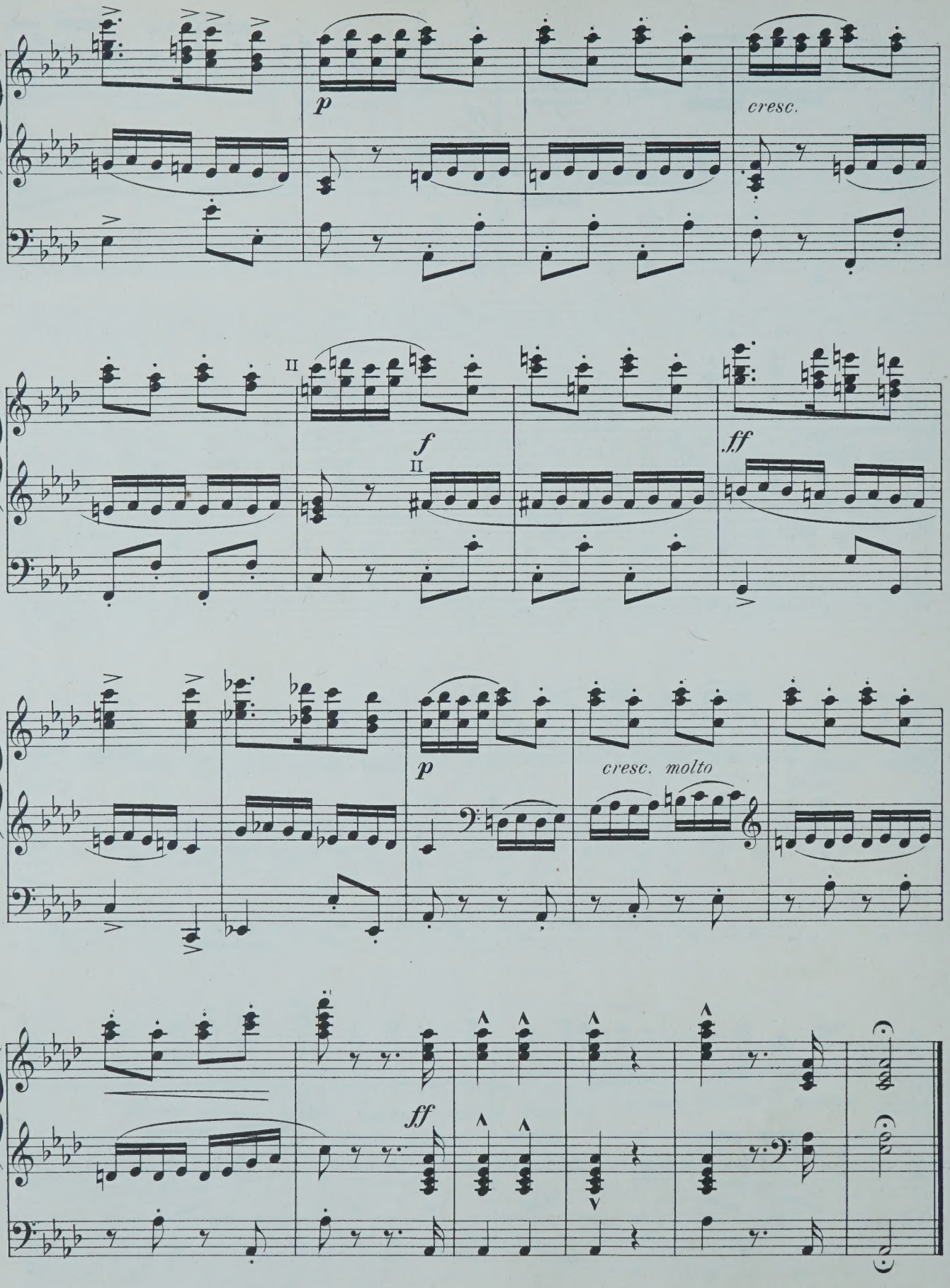

III
3
3
p
II
più p
ritard.
pp
II
ff
III
p
Più mosso.
II
ff
III
p
ff
II
p
I
pp

Poco meno mosso.




p
cresc.
II
4ft Flute
I
mf
cresc.
f ritard.
III
ppp
III


Più mosso.
poco a poco accelerando
cresc.


p
cresc.
II
f
II
ff
p
cresc. molto
ff

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No. 17.	—— Symphonie (No. 5 Op. 95) *„From the new world"*, Finale	3 –
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No. 21.	—— „Als die alte Mutter" — *„Songs my mother"* — (Op. 55 No. 4)	
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No. 23.	—— Canon, from Bagatellen (Op. 47)	
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3.

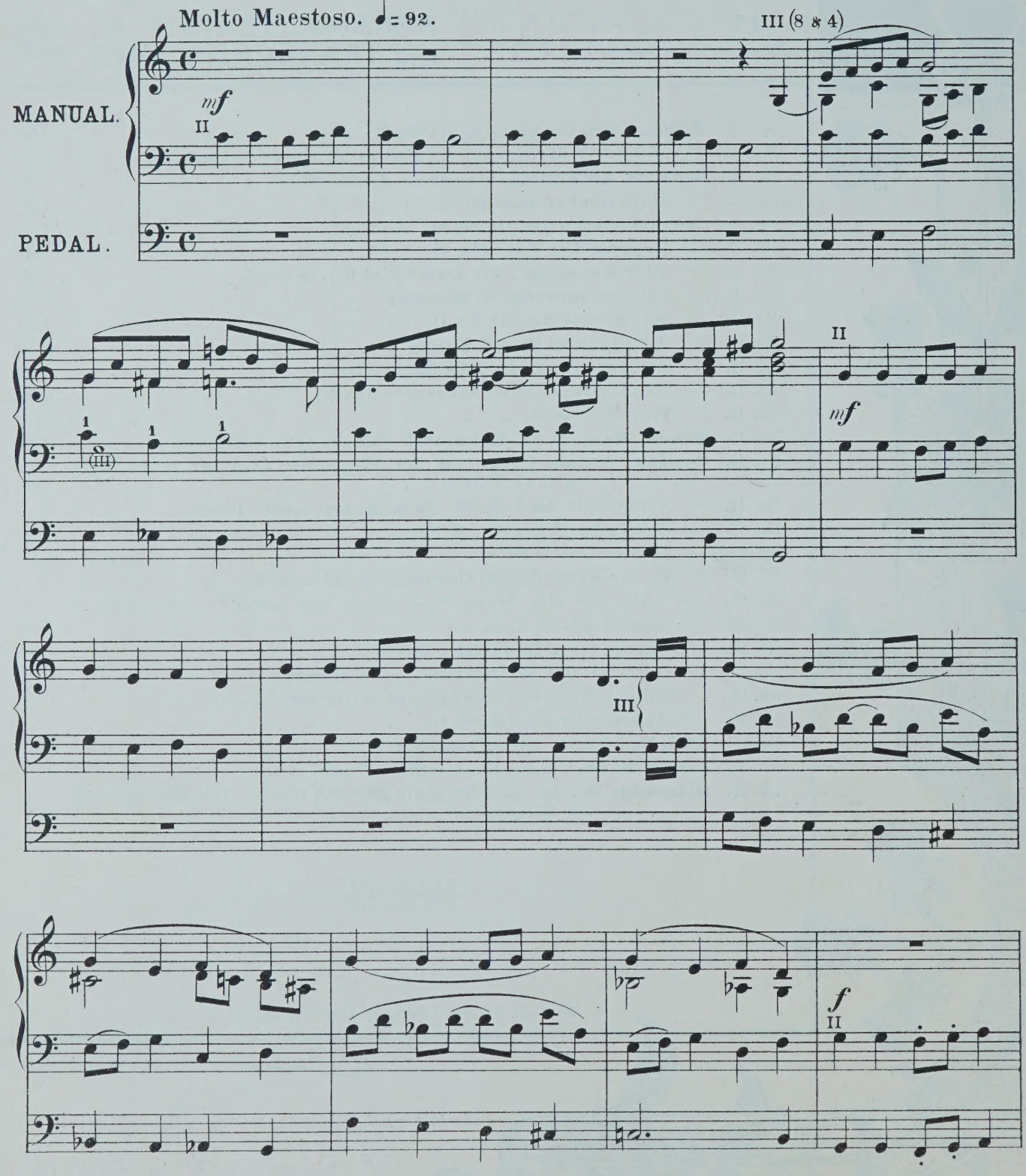
Legende.

(Op. 59 № 4.)

F. Drak.

III Swell
II Great (Swell coupled.)
I Choir, (Swell coupled.)

Ant. Dvořák.



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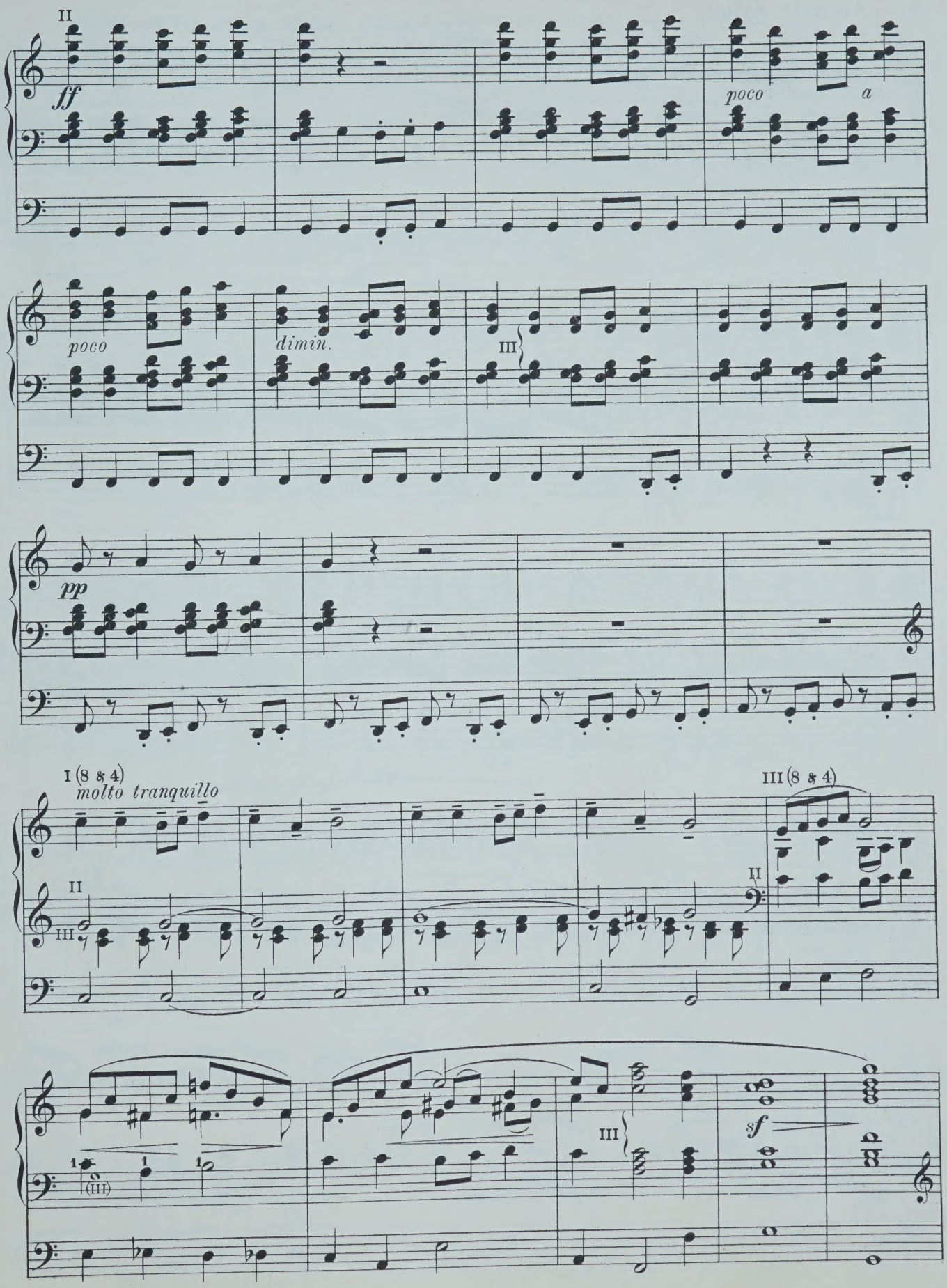
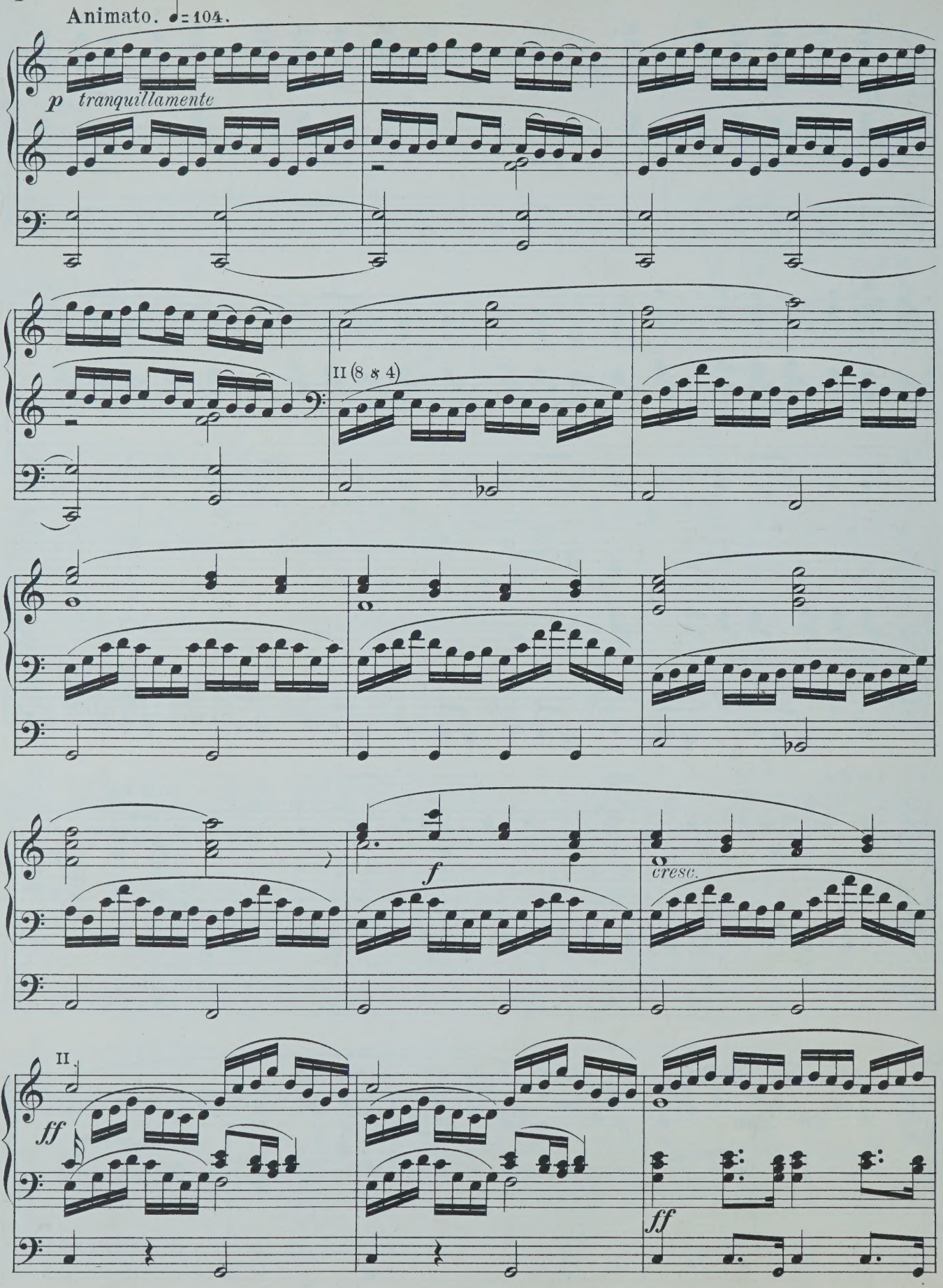
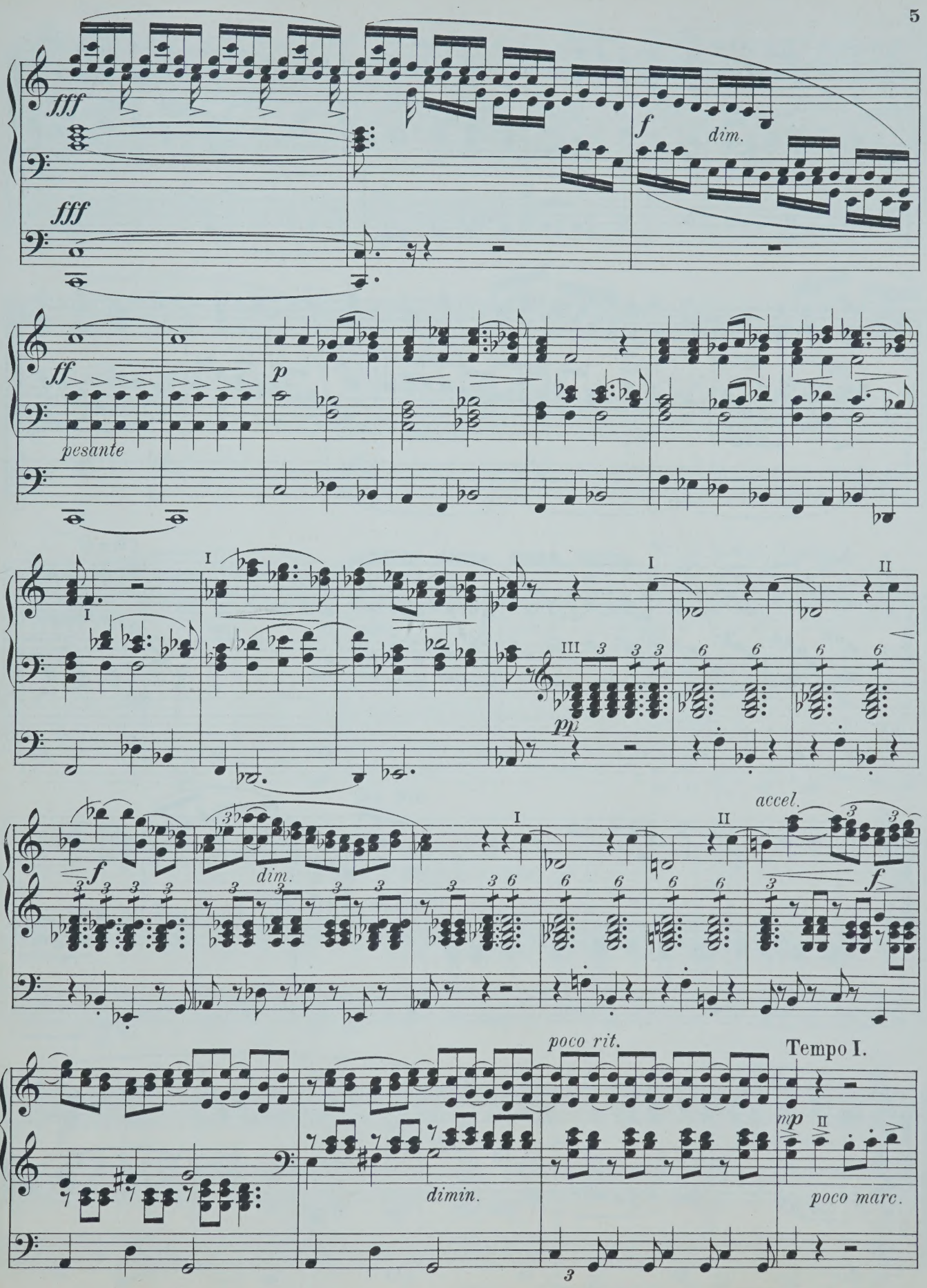
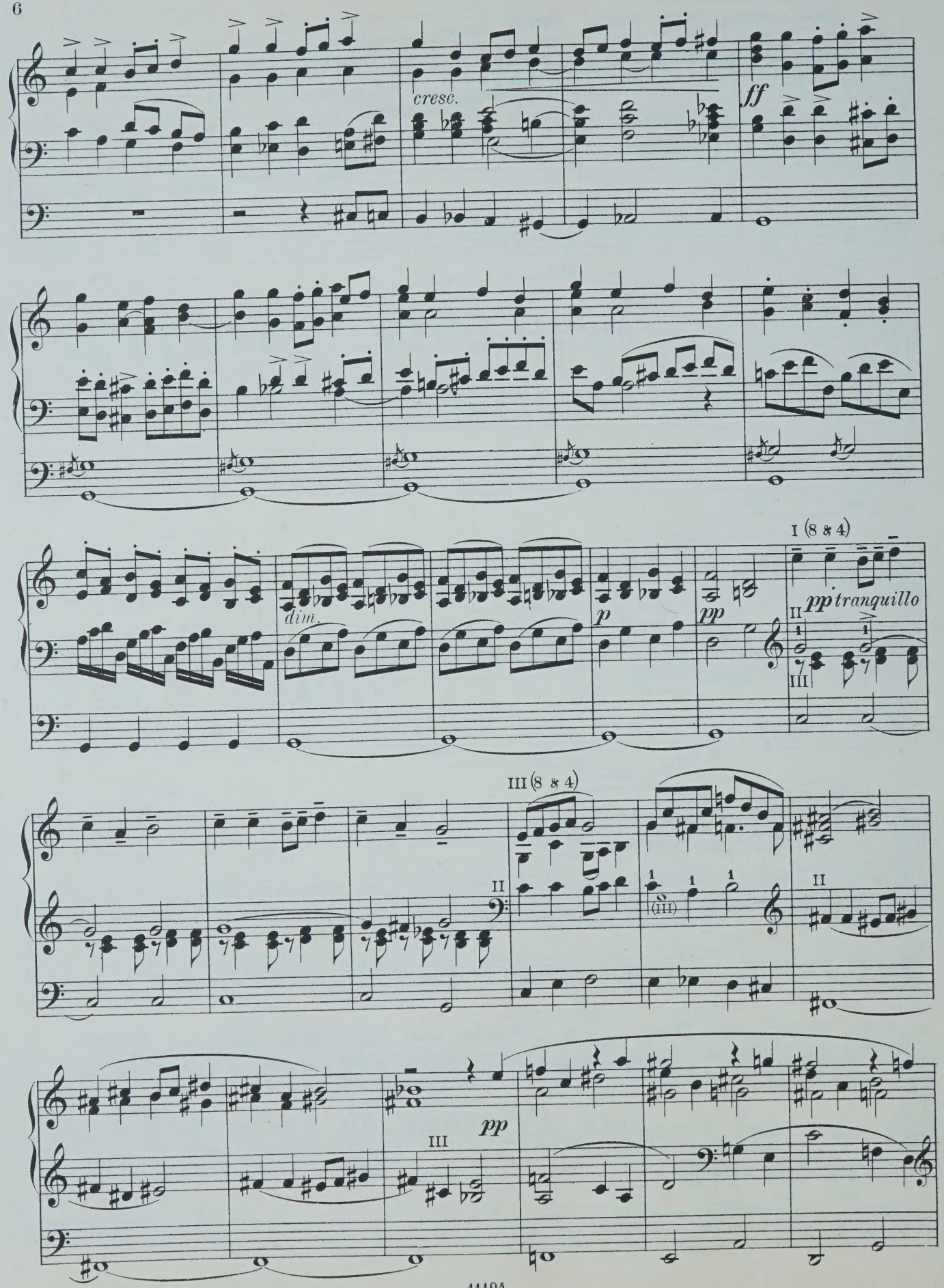
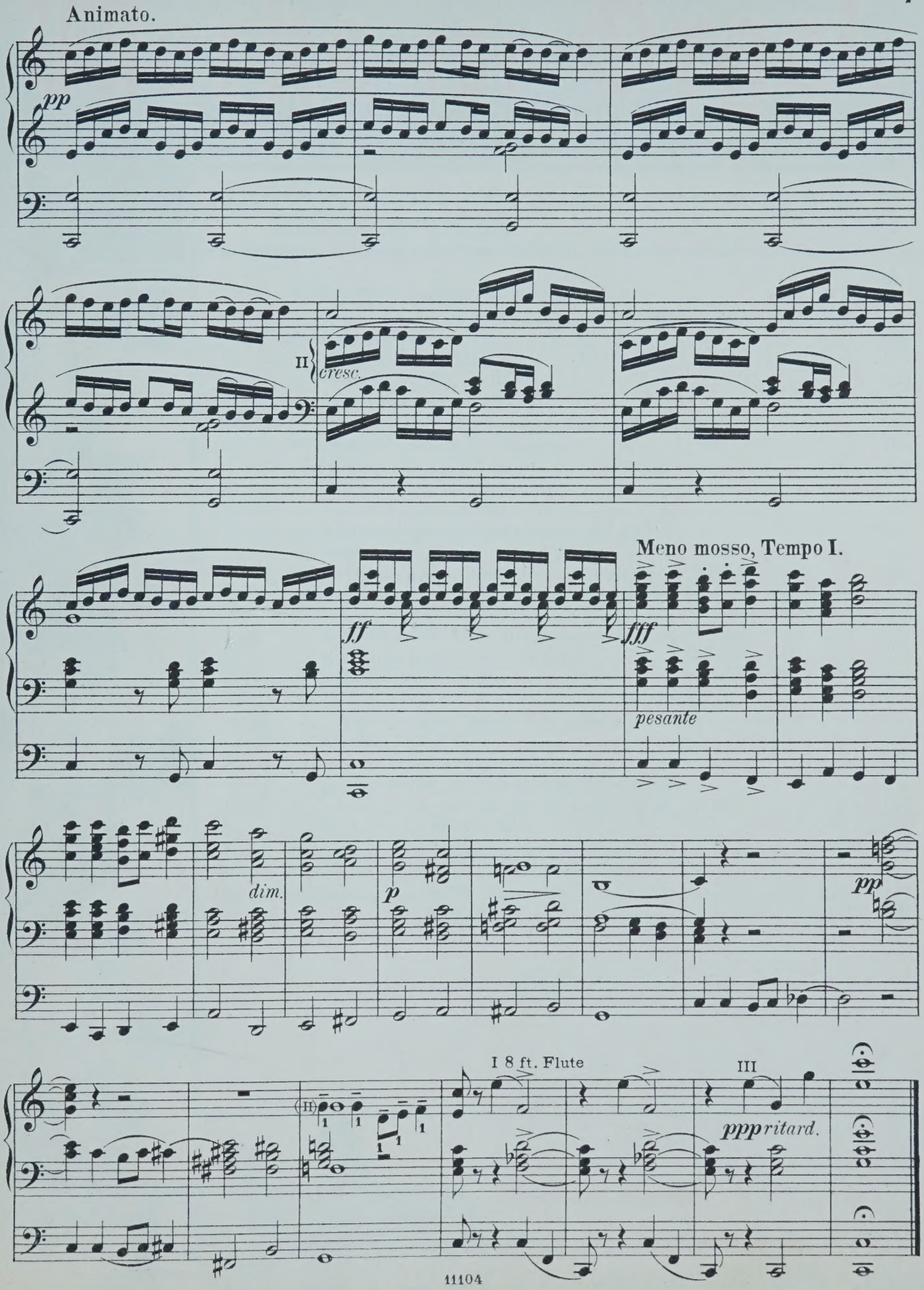

II
ff
poco
a
poco
dimin.
III
pp
I (8 8 4)
molto tranquillo
III (8 8 4)
II
III
II
III
sf


Animato. ♩= 104.
p tranquillamente
II (8 & 4)
f
cresc.
II
ff
ff


fff
fff
f
dim.
ff
pesante
p
I
II
III
pp
accel.
poco rit.
Tempo I.
mp
dimin.
poco marc.


cresc.
ff
dim.
p
pp
I (8 & 4)
pp tranquillo
III (8 & 4)
II
III
pp


Animato.
pp
II
cresc.
Meno mosso, Tempo I.
ff
fff
pesante
dim.
p
pp
I 8 ft. Flute
III
pppritard.

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No. 17.	— Symphonie (No. 5 Op. 95) *„From the new world"*, Finale	3 –
No. 18.	— Slavischer Tanz (Op. 46 No. 6)	2 –
No. 19.	— Legende (Op. 59 No. 4)	1.50
No. 20.	— In der Natur (Op. 91) Ouverture for full orchestra	4 –
No. 21.	— „Als die alte Mutter" — *„Songs my mother"* — (Op. 55 No. 4)	1 –
No. 22.	— Legende (Op. 59 No. 2)	1.50
No. 23.	— Canon, from Bagatellen (Op. 47)	1.50
No. 24.	— Carneval (Op. 92) Ouverture for full orchestra	4 –
No. 25.	— Minuet, from Serenade for wind instruments (Op. 44)	3 –
No. 26.	— Humoreske (Op. 101 No. 1)	1.50
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No. 29.	**Reimann, H.,** Op. 25. Phantasie über den Choral: „Wie schön leuchtet der Morgenstern"	3 –
		2,50

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4.

In der Natur.

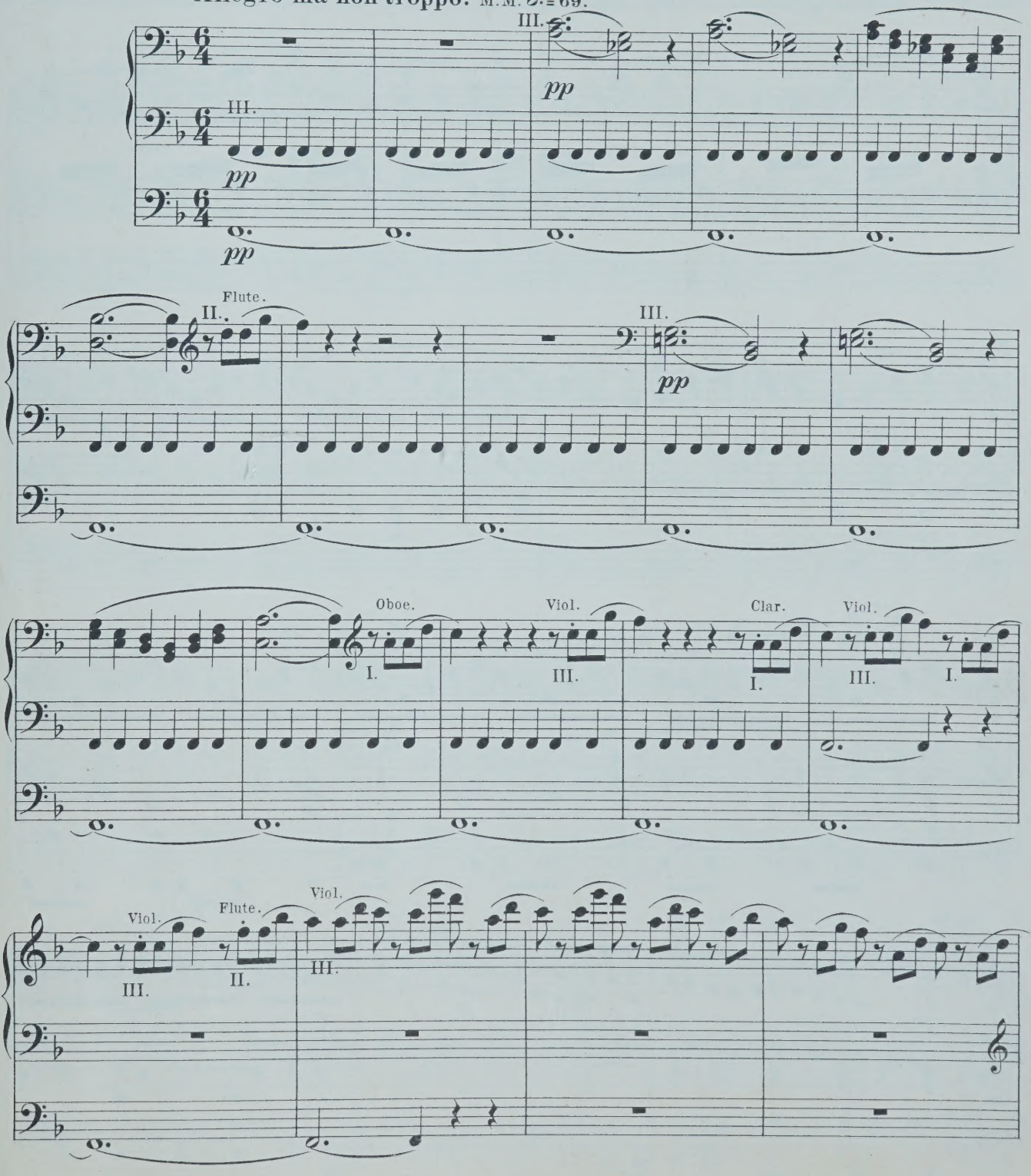
Overture.

Op. 91.

I. Choir.
II. Great.
III. Swell.
IV. Solo. (*reeds*)

Ant. Dvořák.

Allegro ma non troppo. M.M. ♩. = 69.



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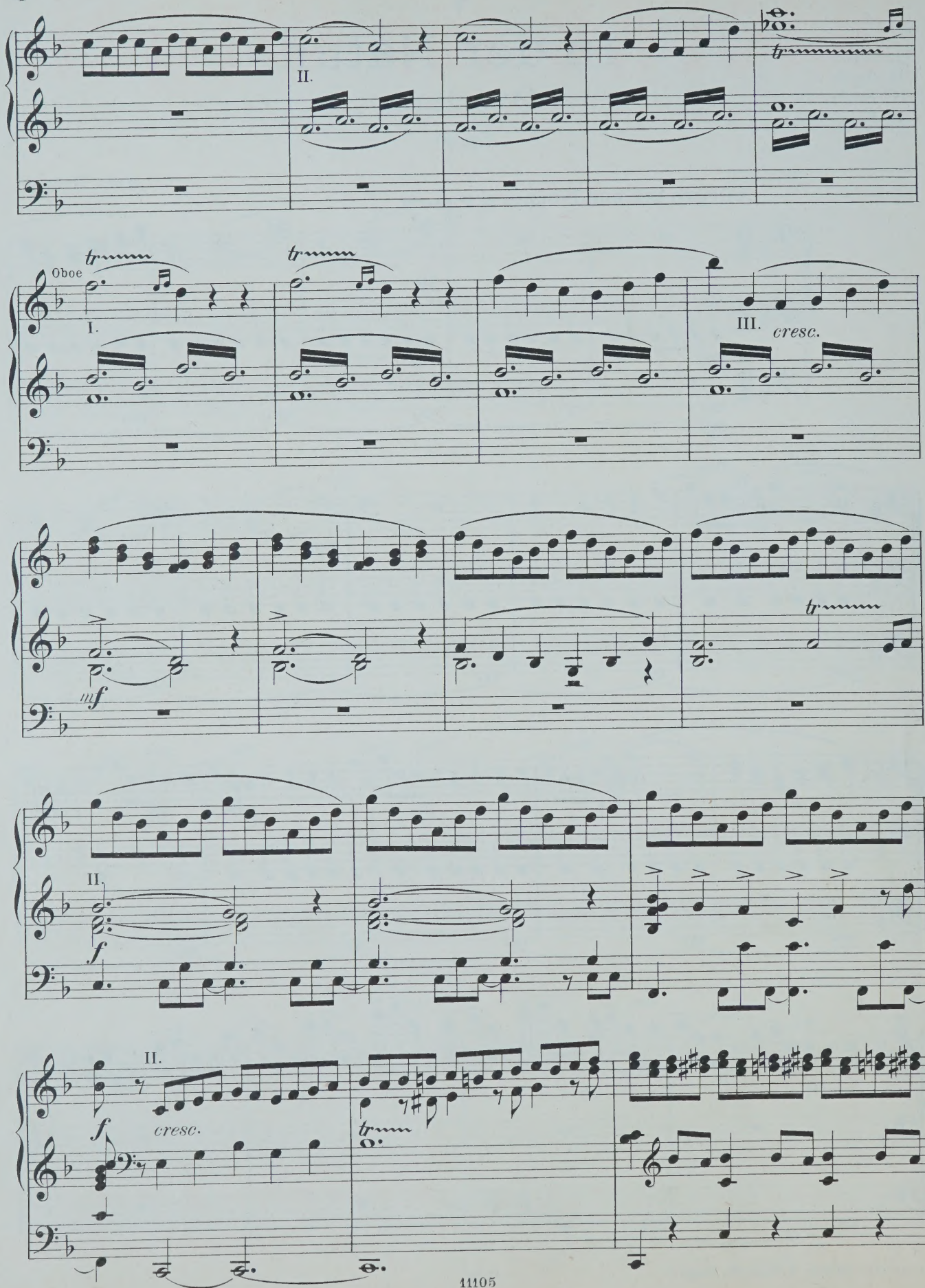
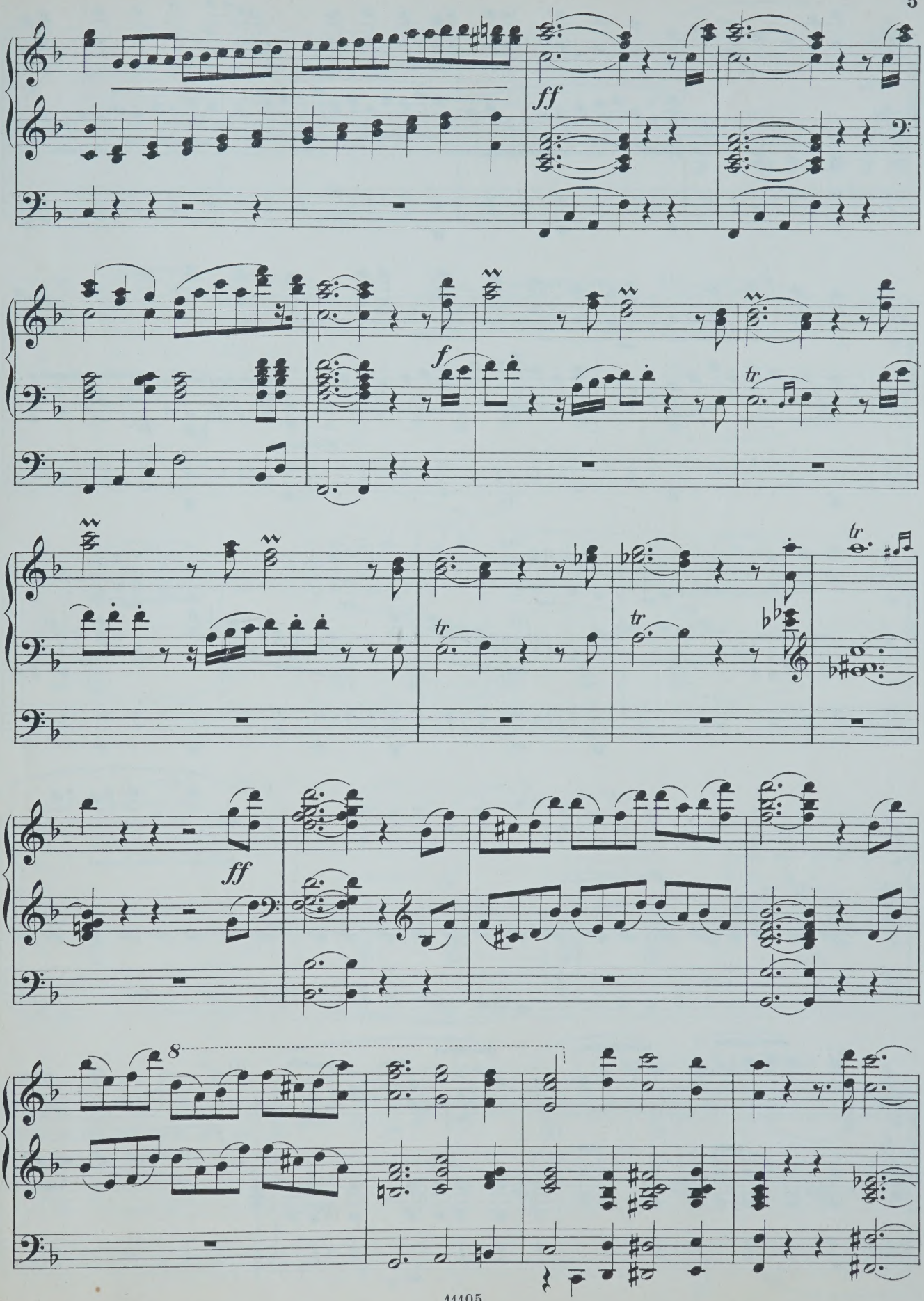
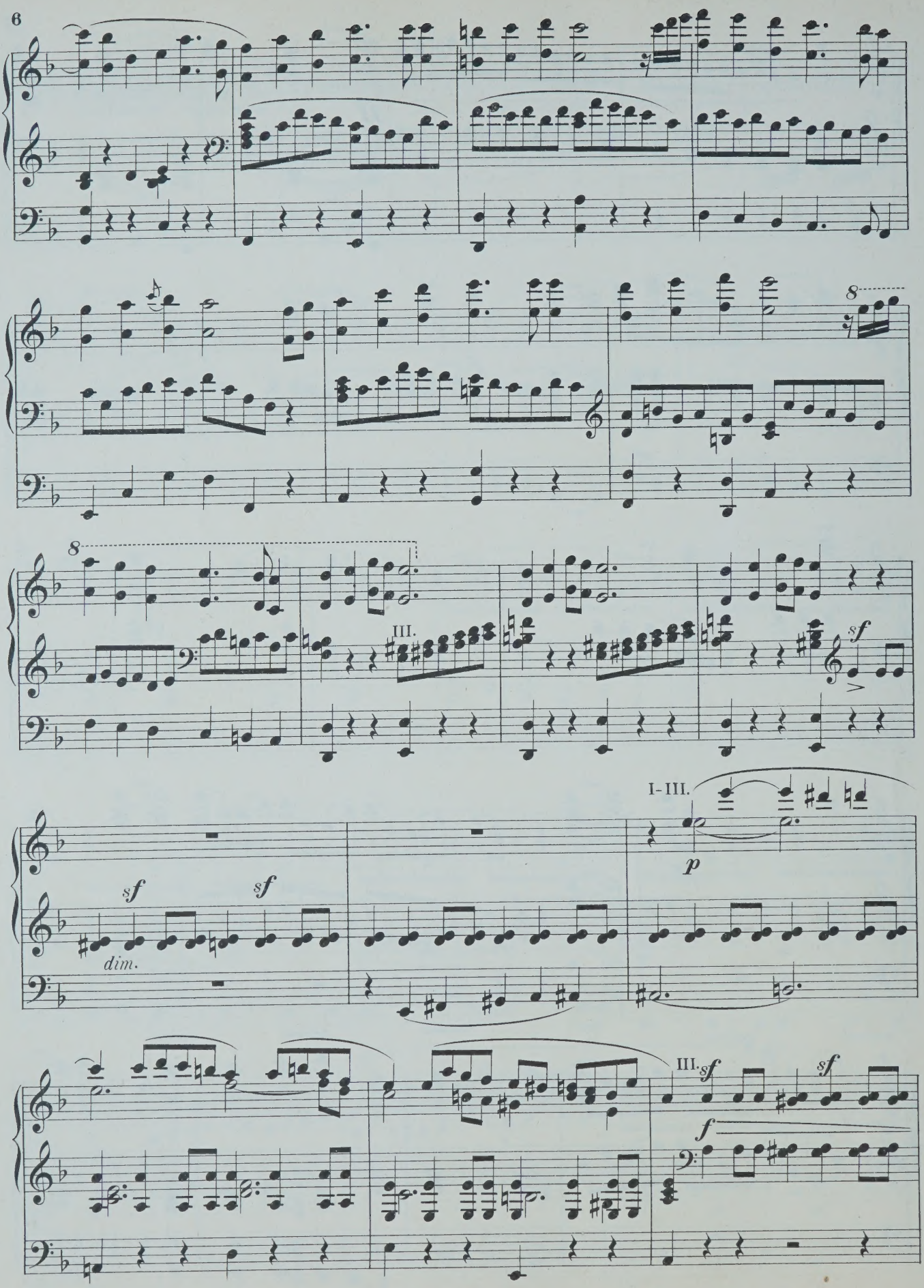
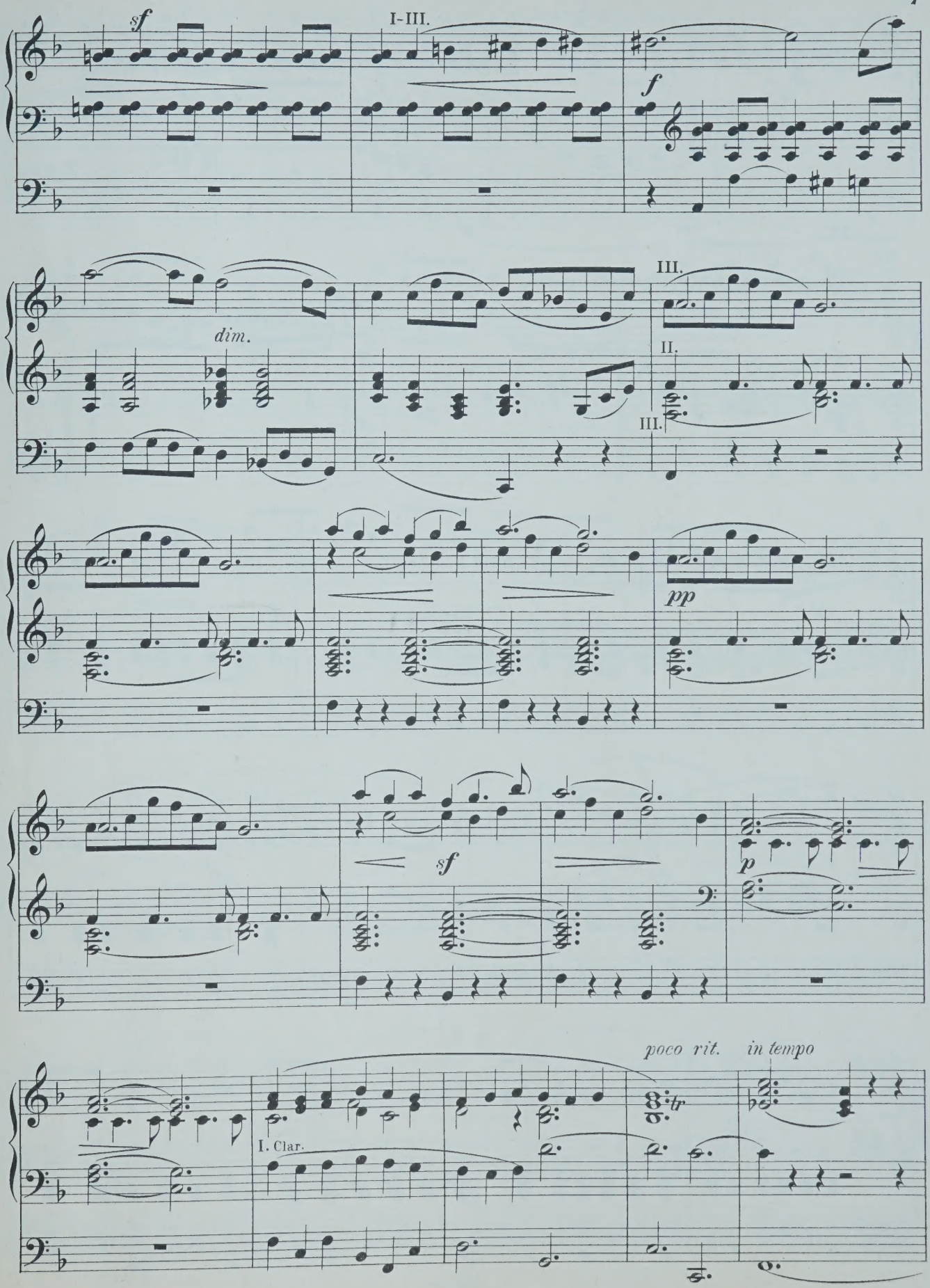
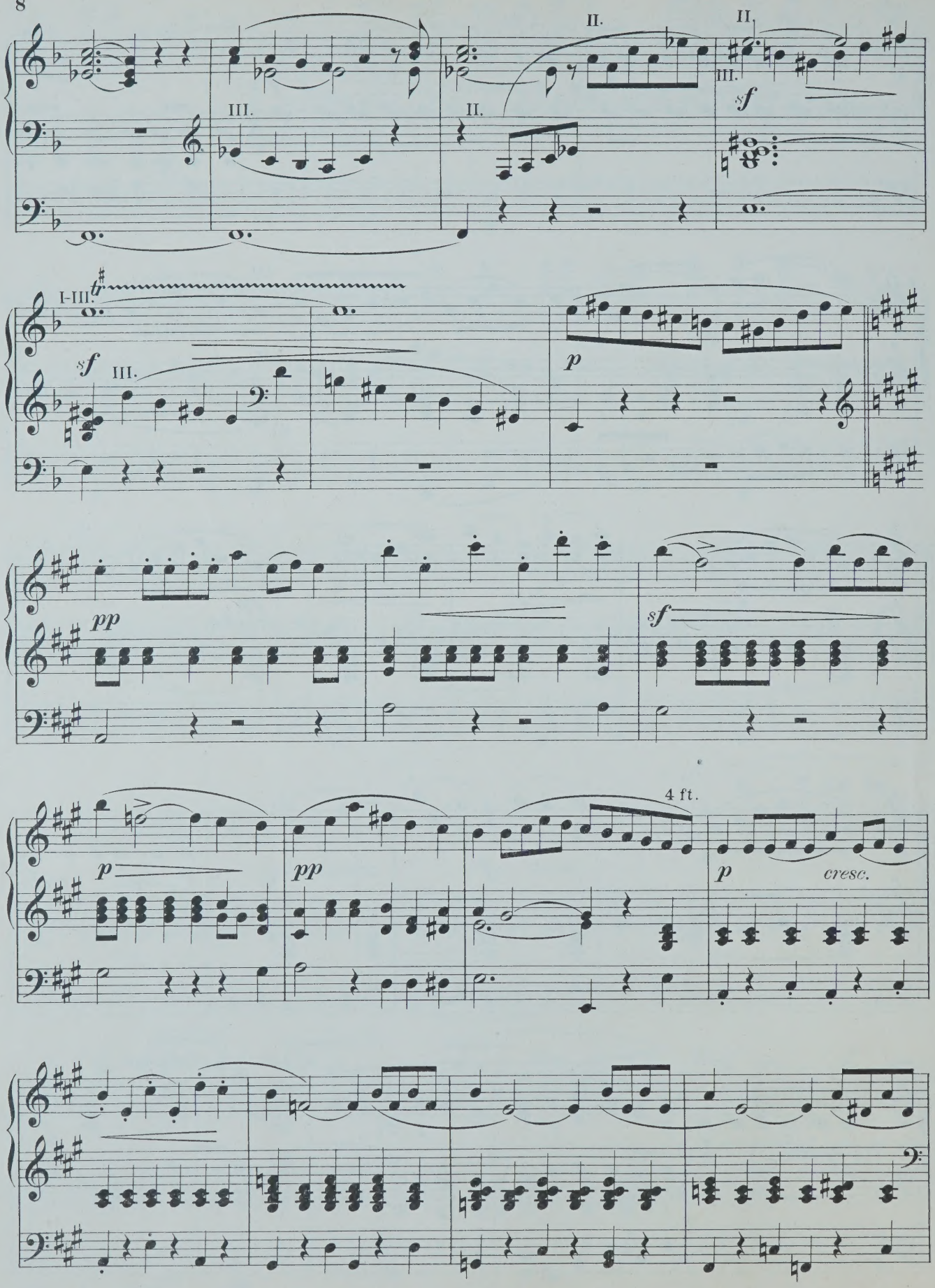
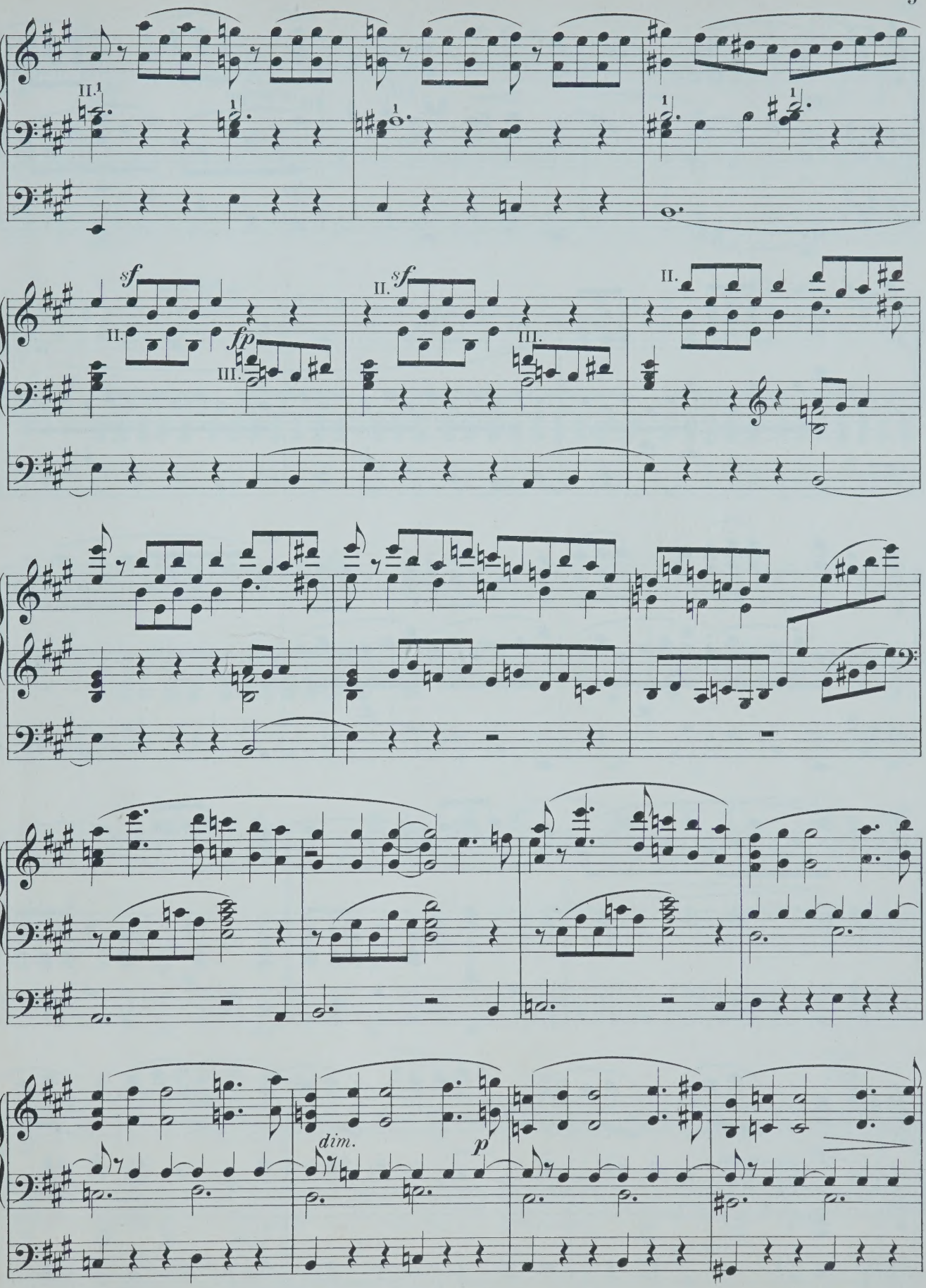

II.
tr
Oboe
I.
III.
cresc.
mf
f
cresc.

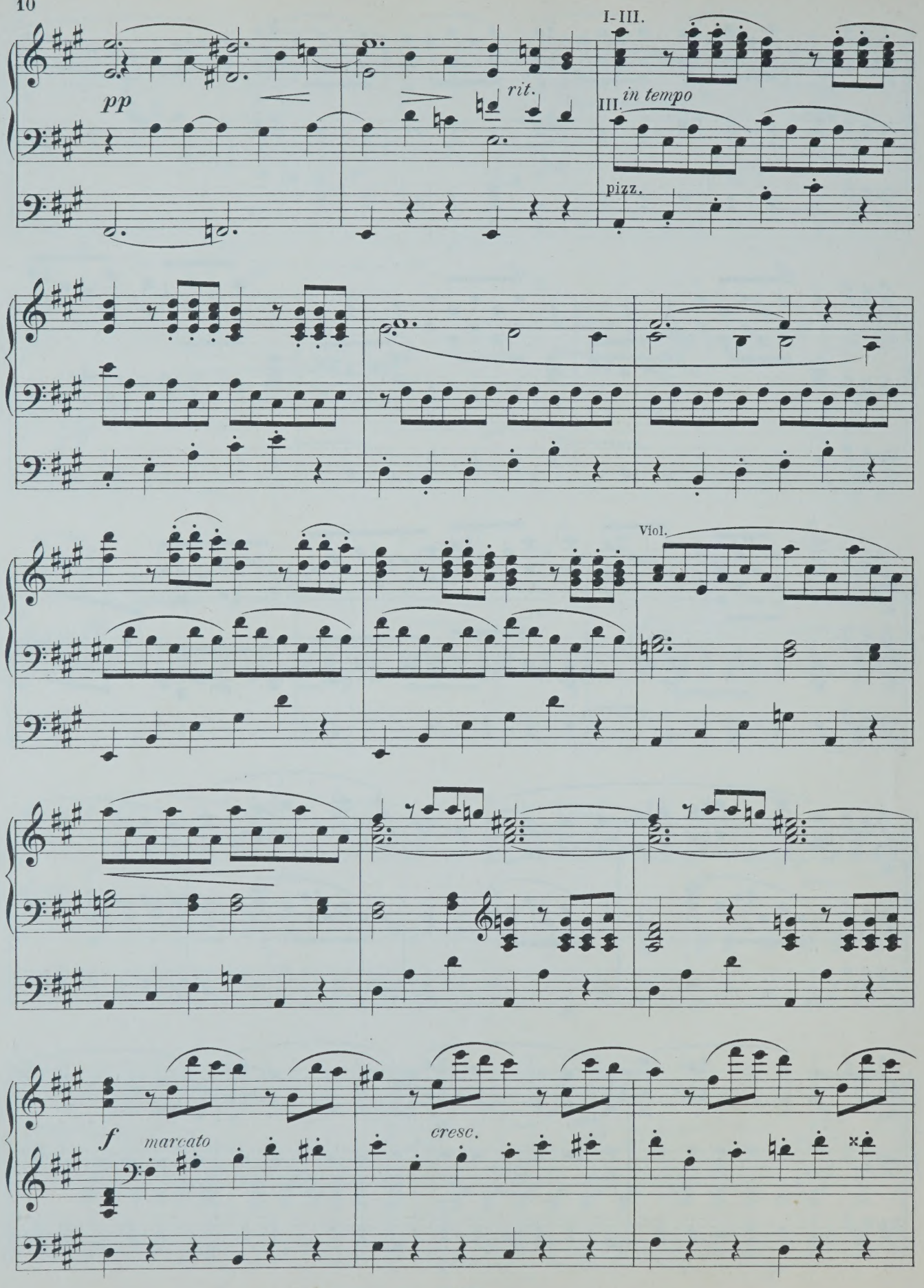

ff
f
tr
tr
tr
tr
ff
8

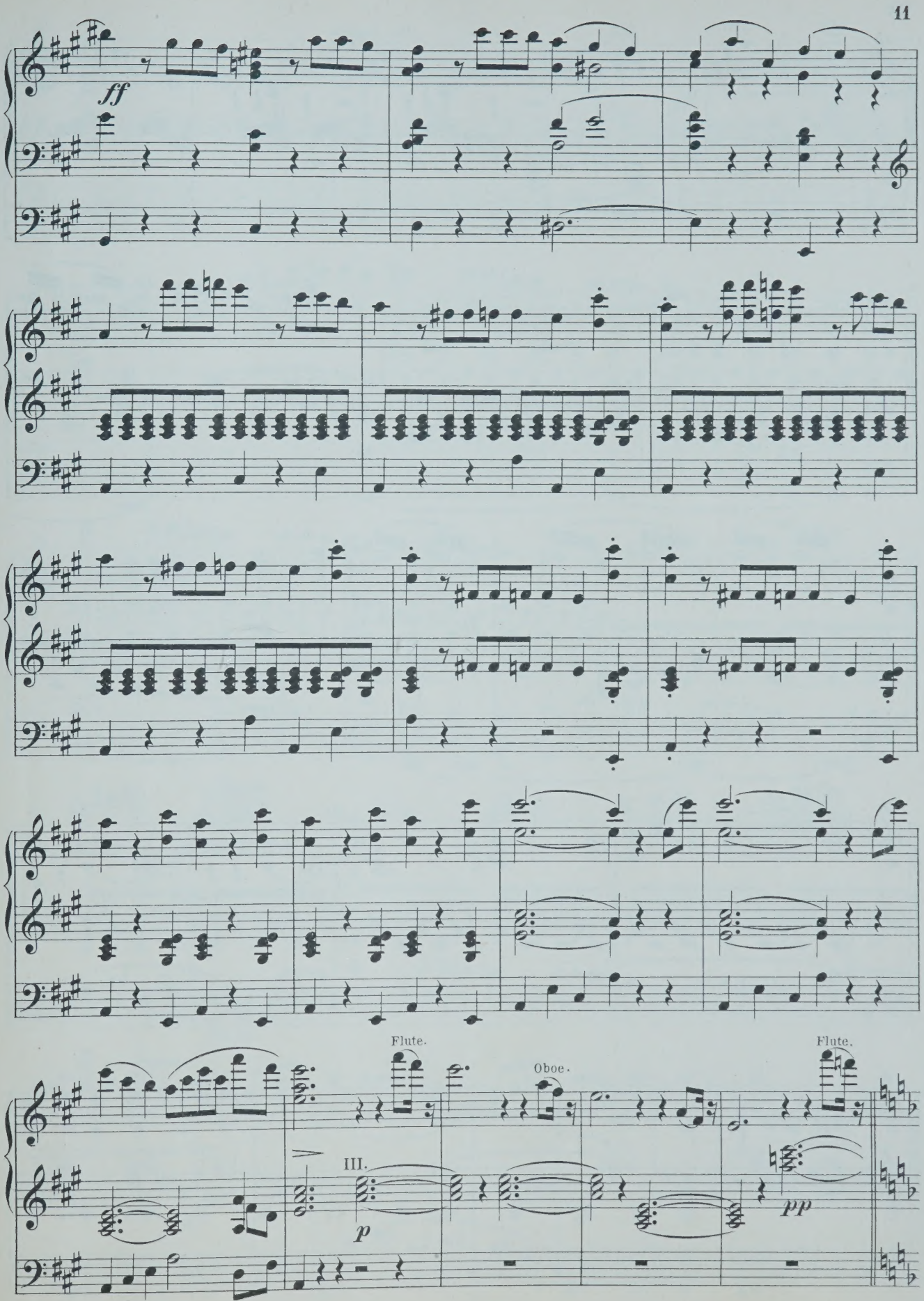

8
8
III.
sf
I-III.
p
sf
sf
dim.
III.
sf
sf
f

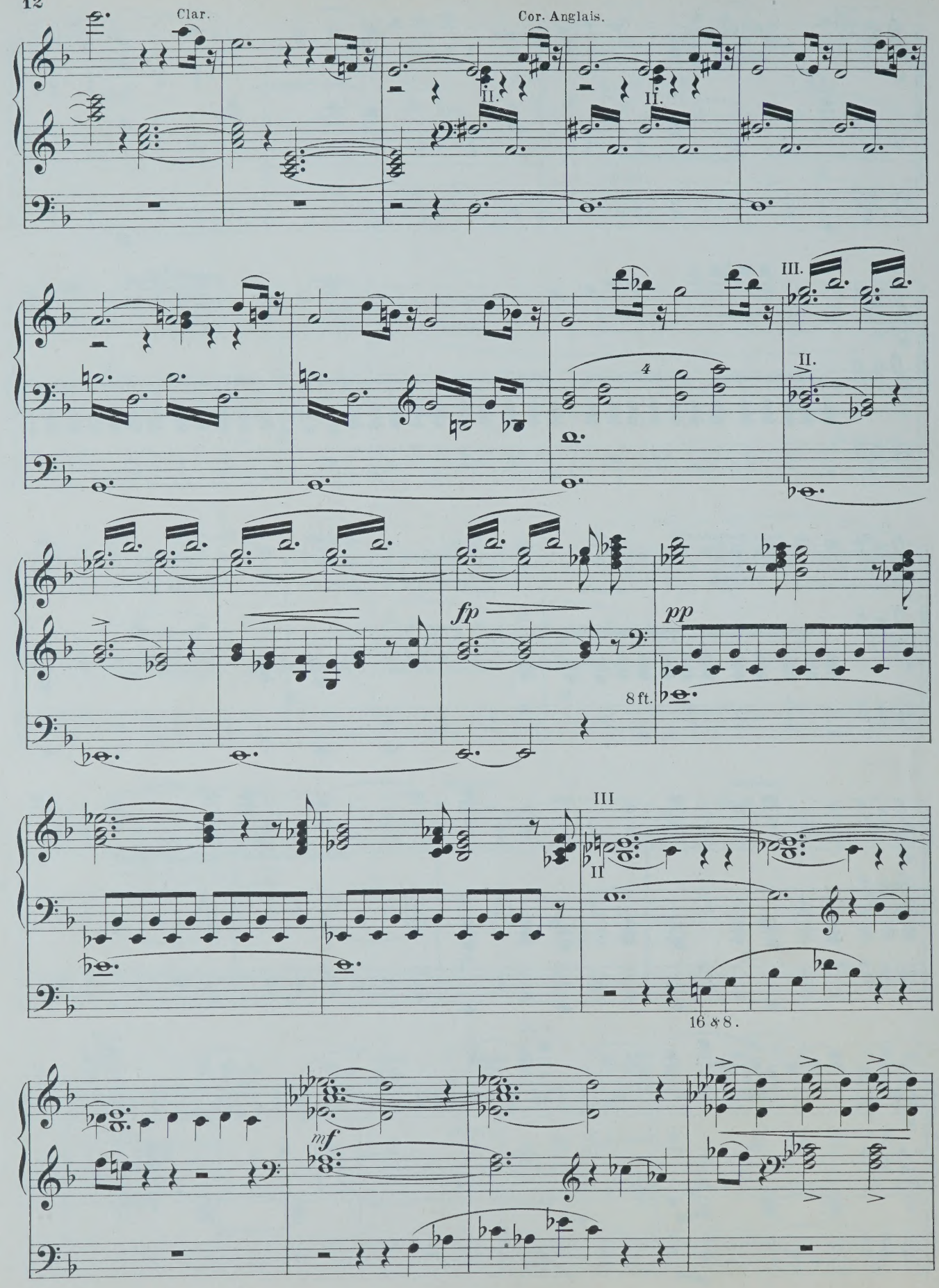

sf
I-III.
f
dim.
III.
II.
III.
pp
sf
p
poco rit.
in tempo
tr
I. Clar.

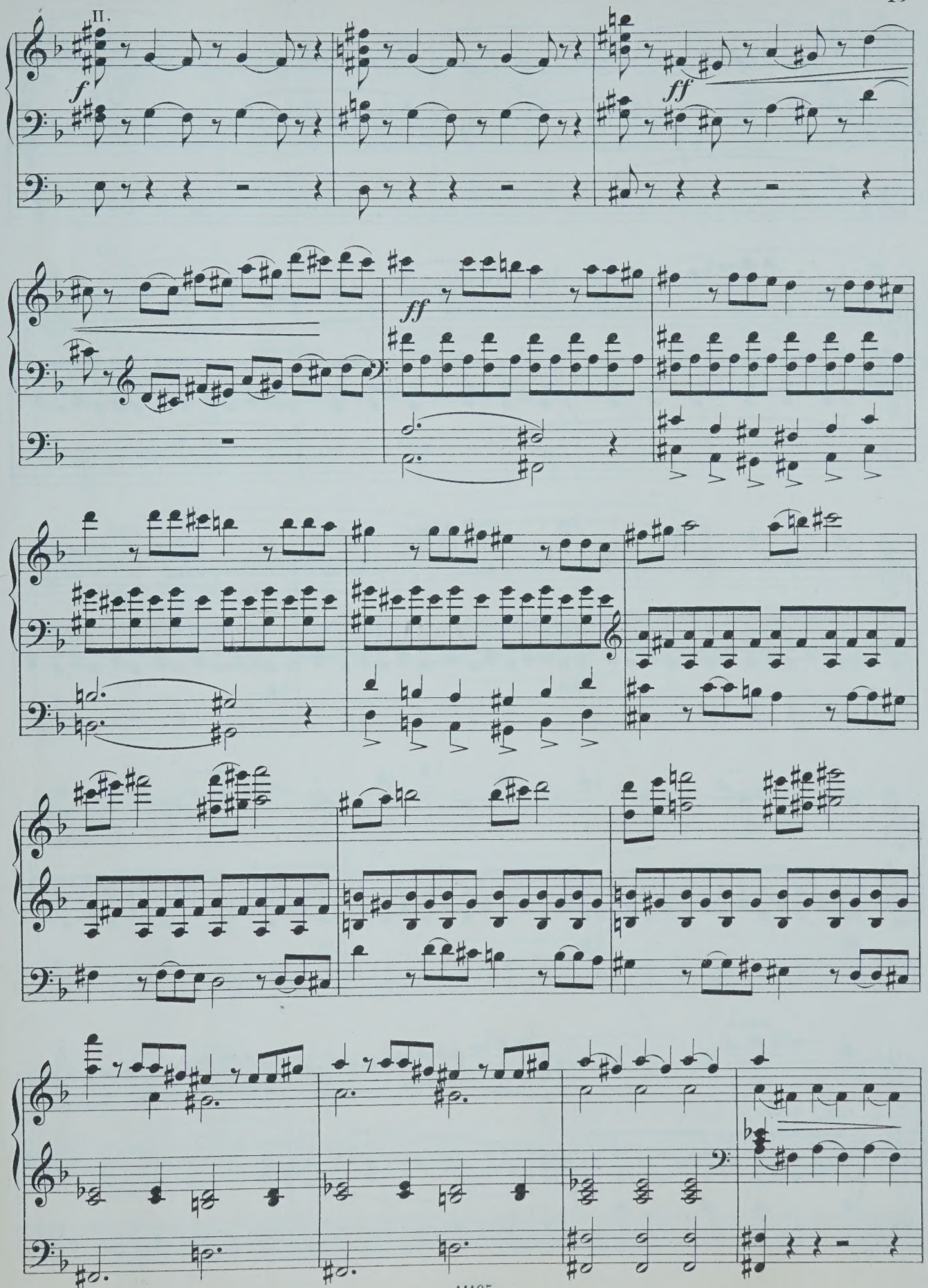

II.
II.
III.
III.
II.
sf
I-III.
tr
sf
III.
p
pp
sf
p
pp
4 ft.
p
cresc.

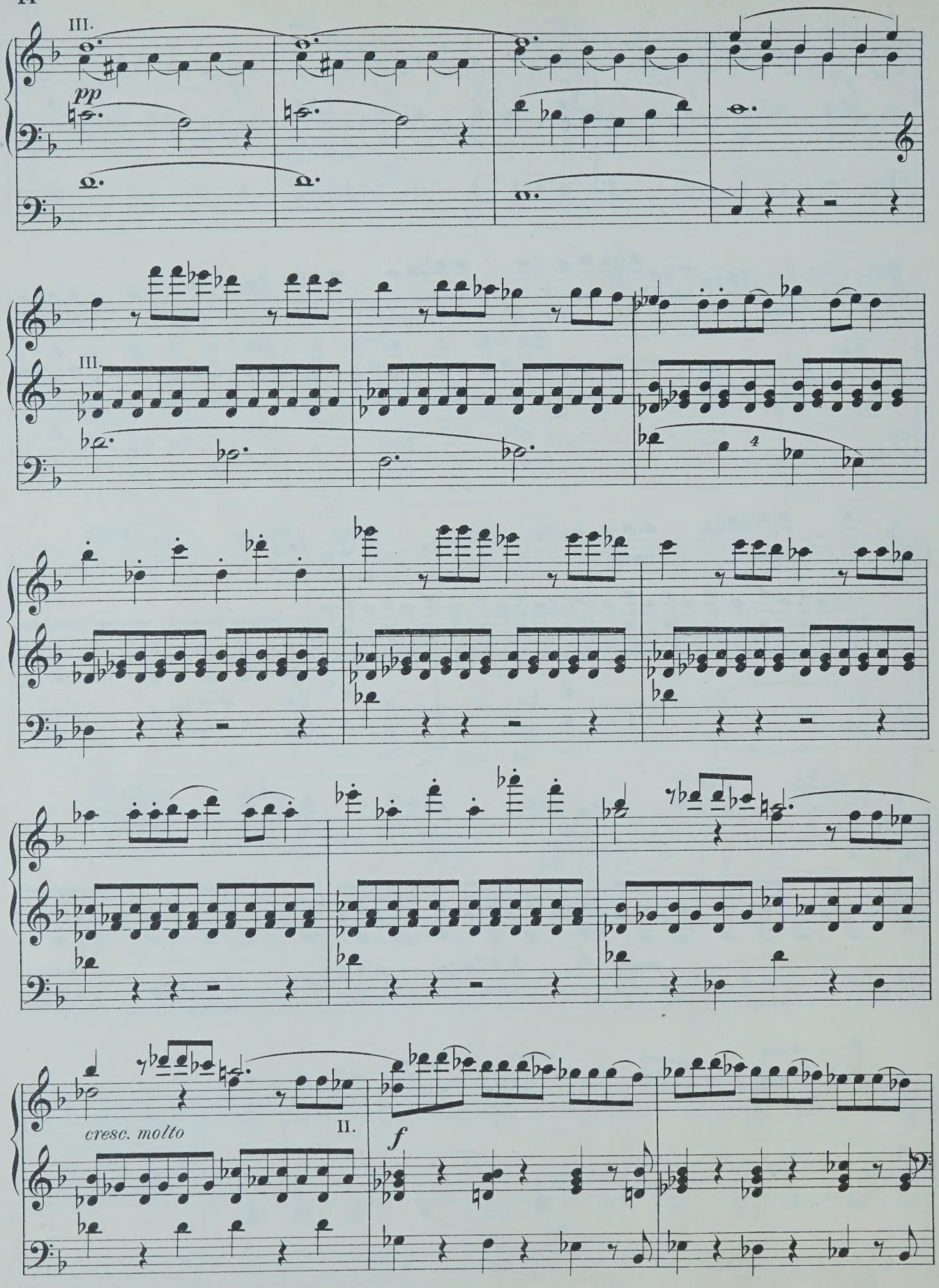

II.
1
sf
fp
III.
dim.
p

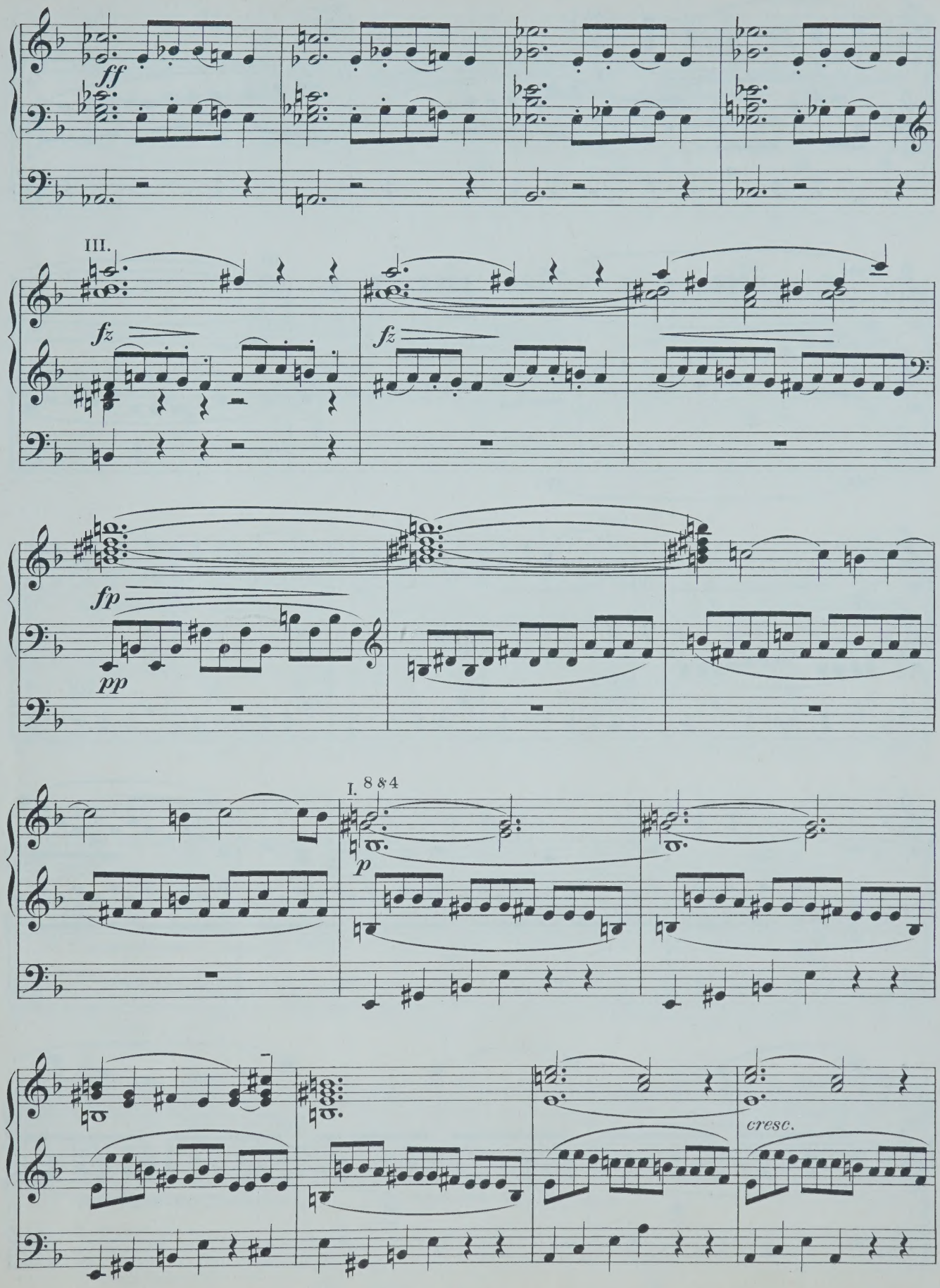

I-III.
pp
rit.
III. in tempo
pizz.
Viol.
f
marcato
cresc.

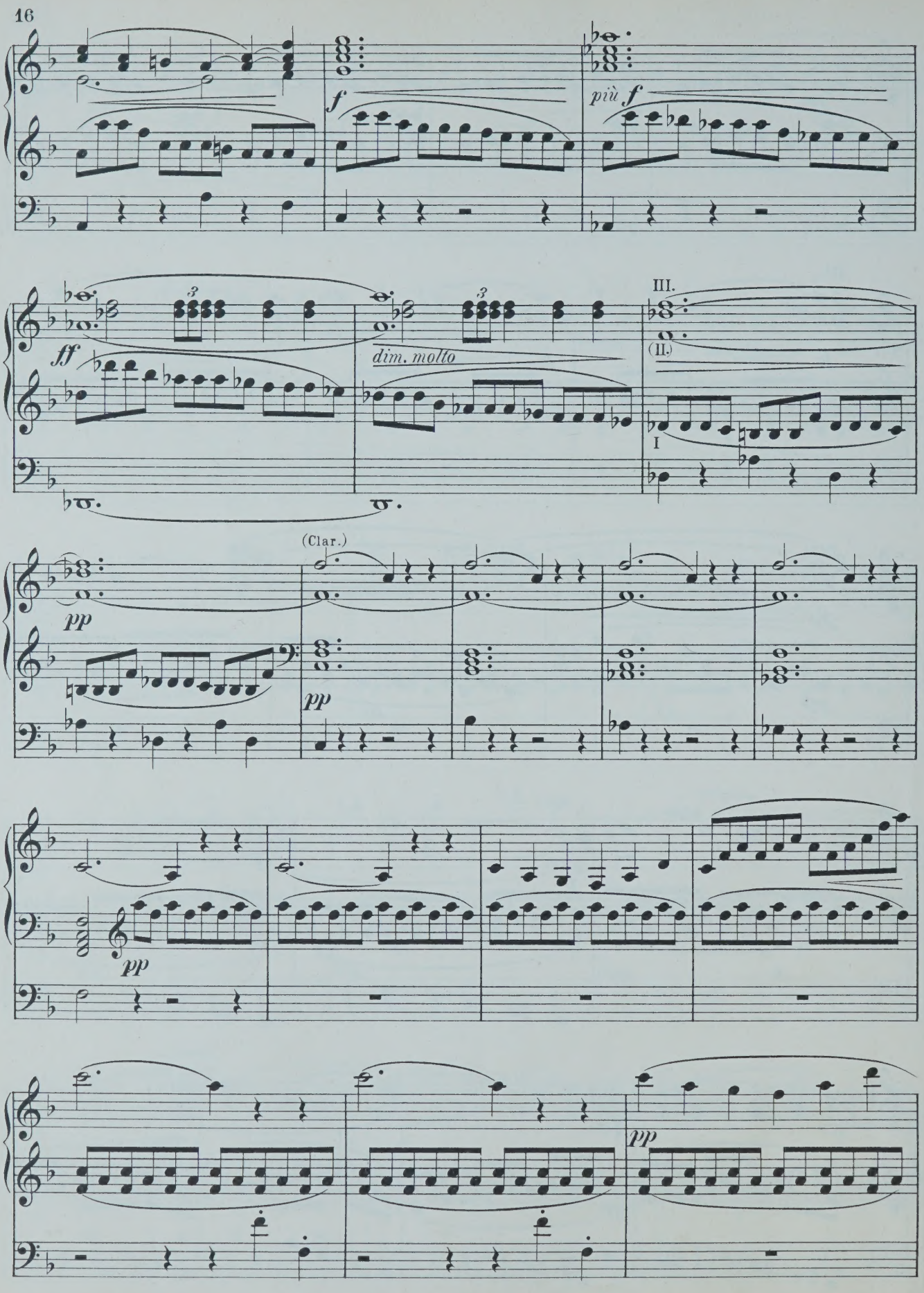

ff
Flute.
Oboe.
Flute.
III.
p
pp

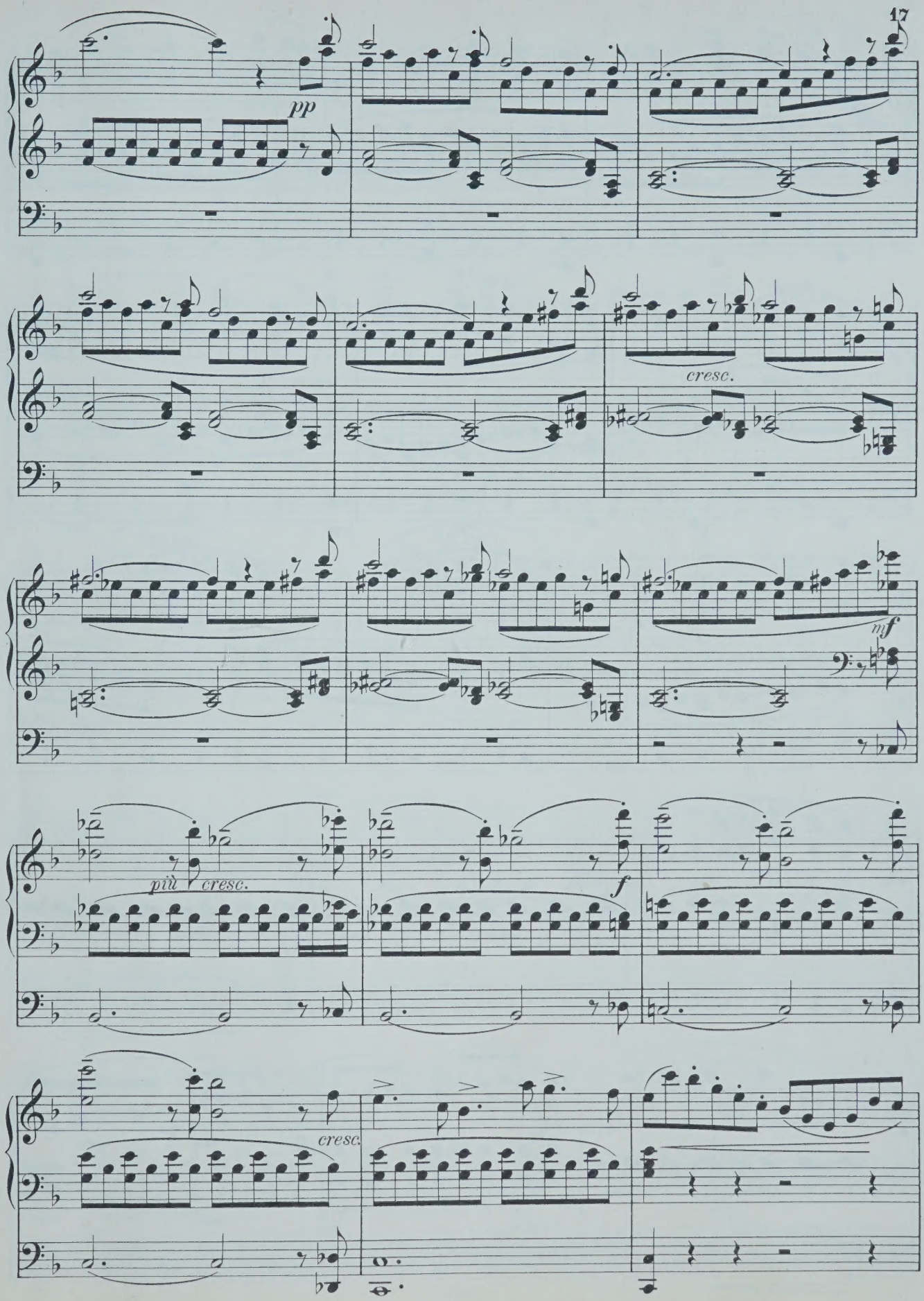

Clar.
Cor. Anglais.
II.
II.
III.
II.
4
fp
pp
8 ft.
III
II
16 & 8.
mf

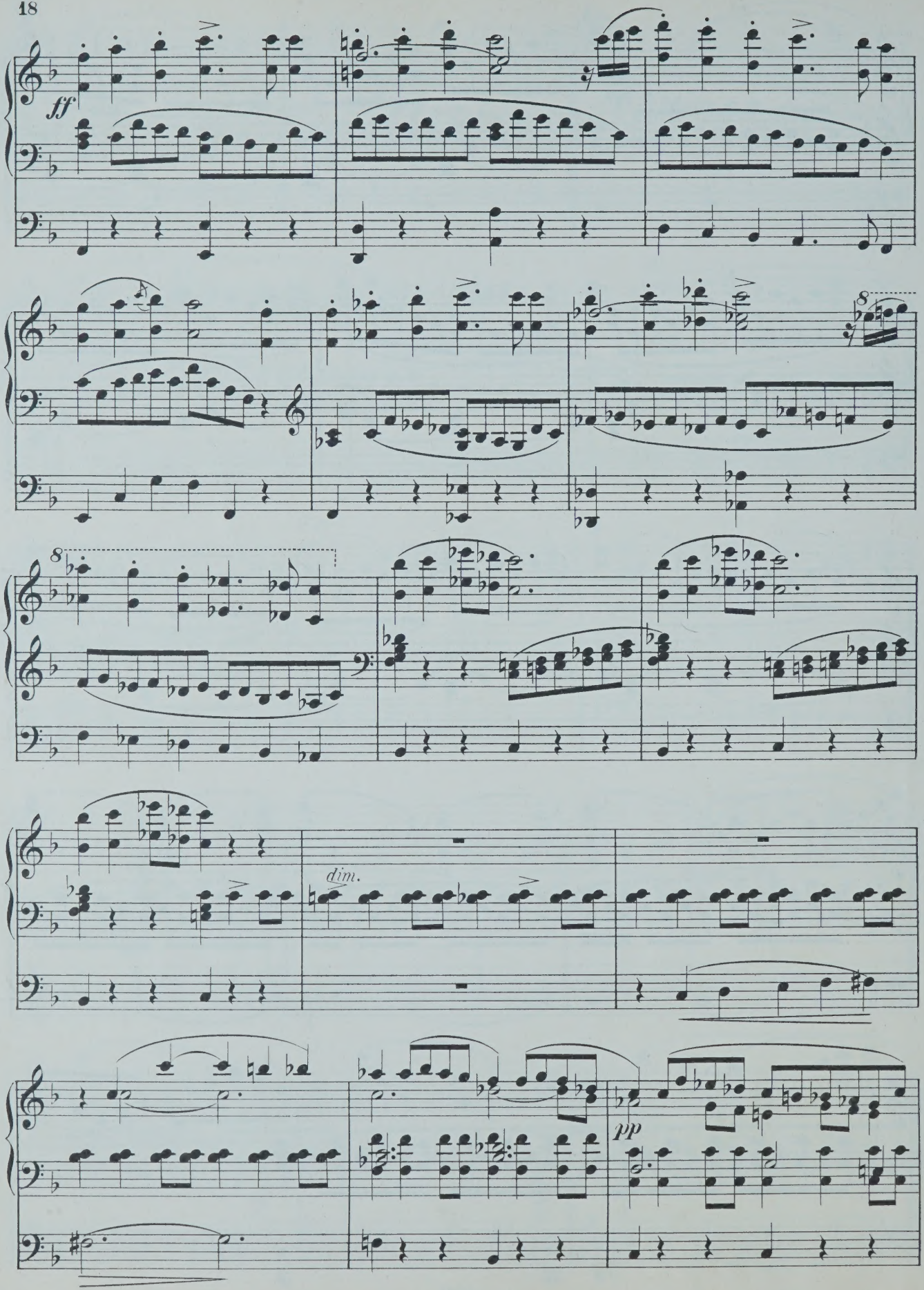

II.
f
ff
ff

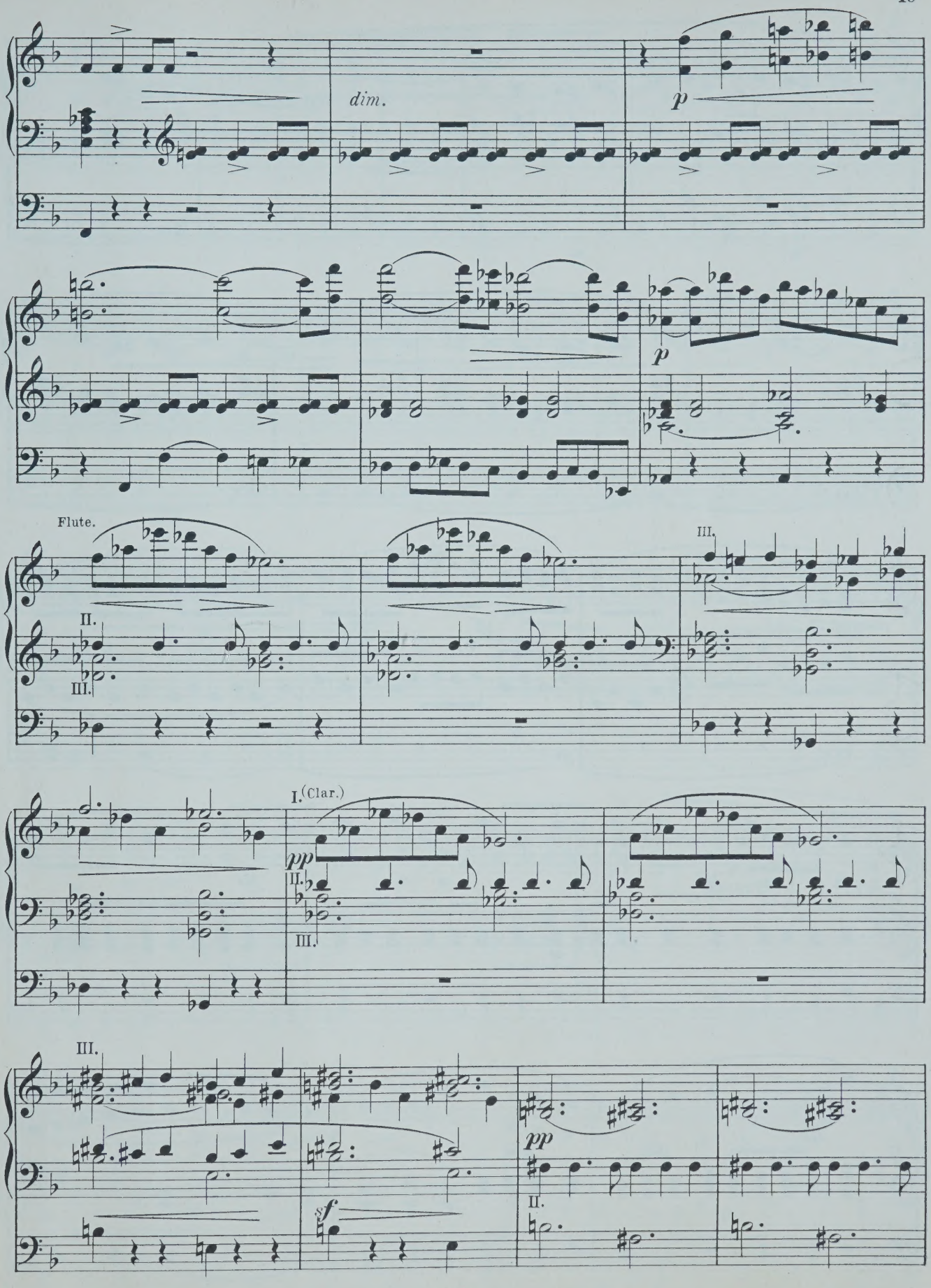

III.
pp
III.
4
cresc. molto
II.
f

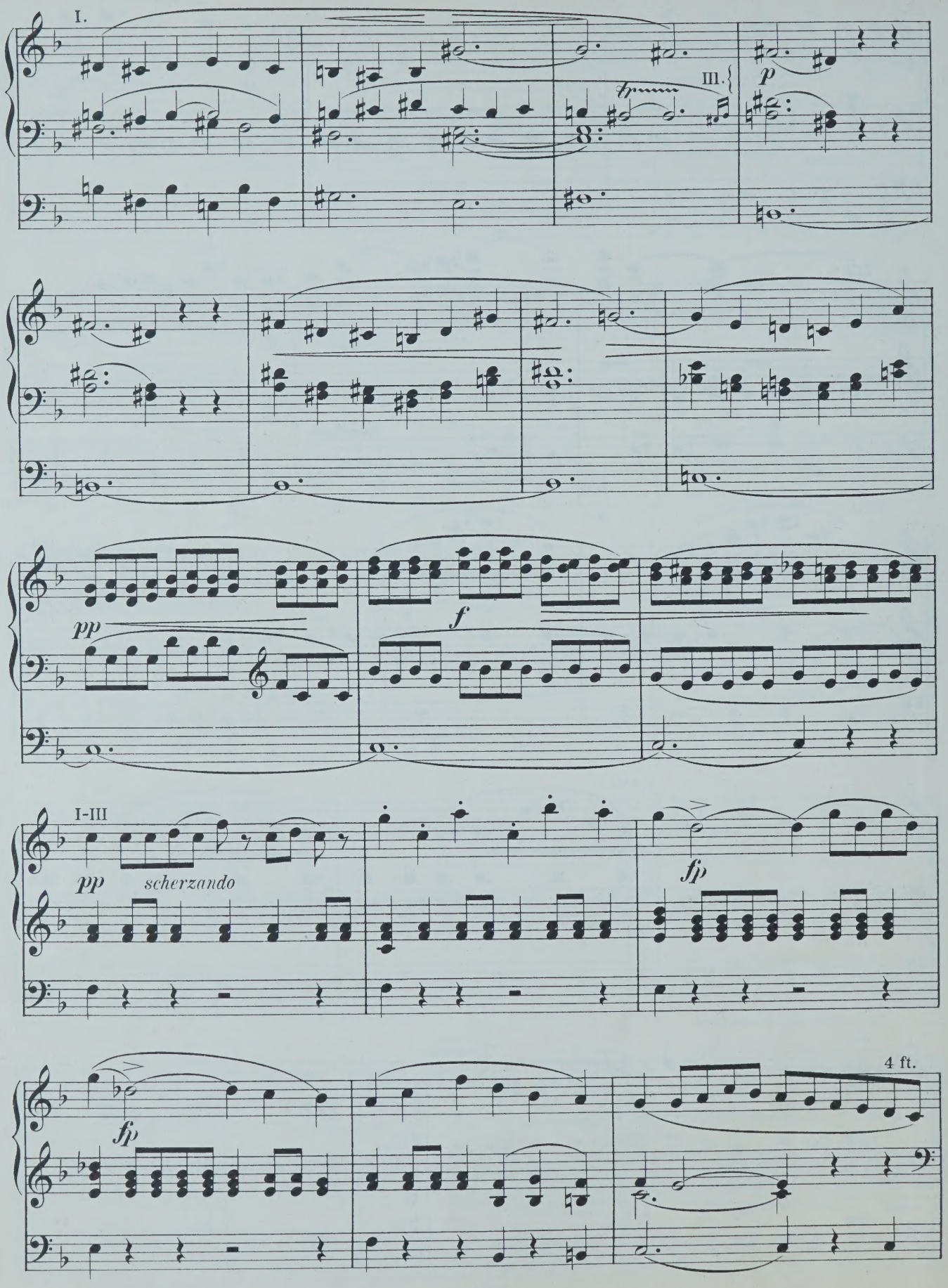

ff
III.
fz
fz
fp
pp
I.
8 8 4
p
cresc.

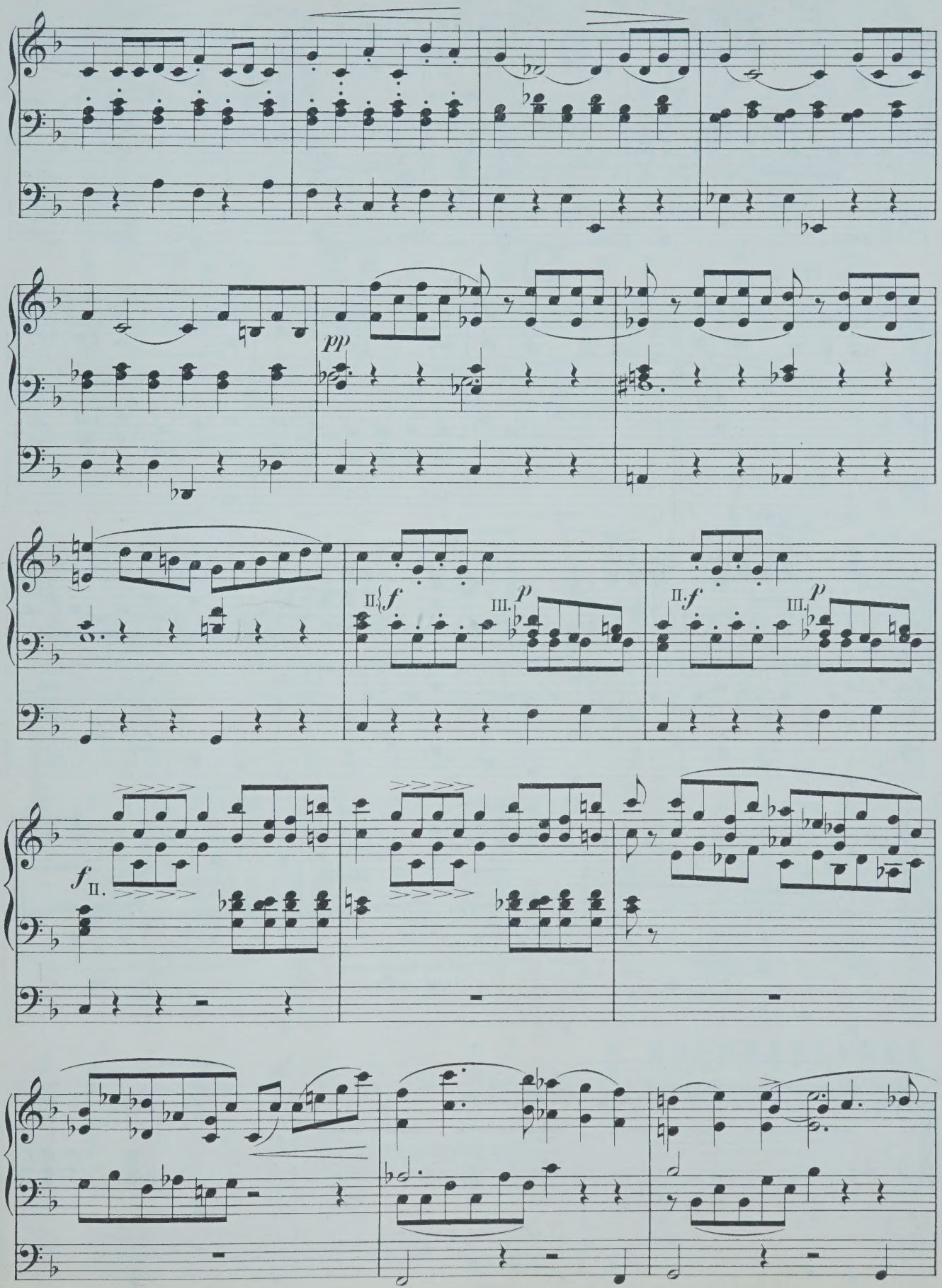

f
più f
ff
dim. molto
III.
(II.)
I
(Clar.)
pp
pp
pp
pp

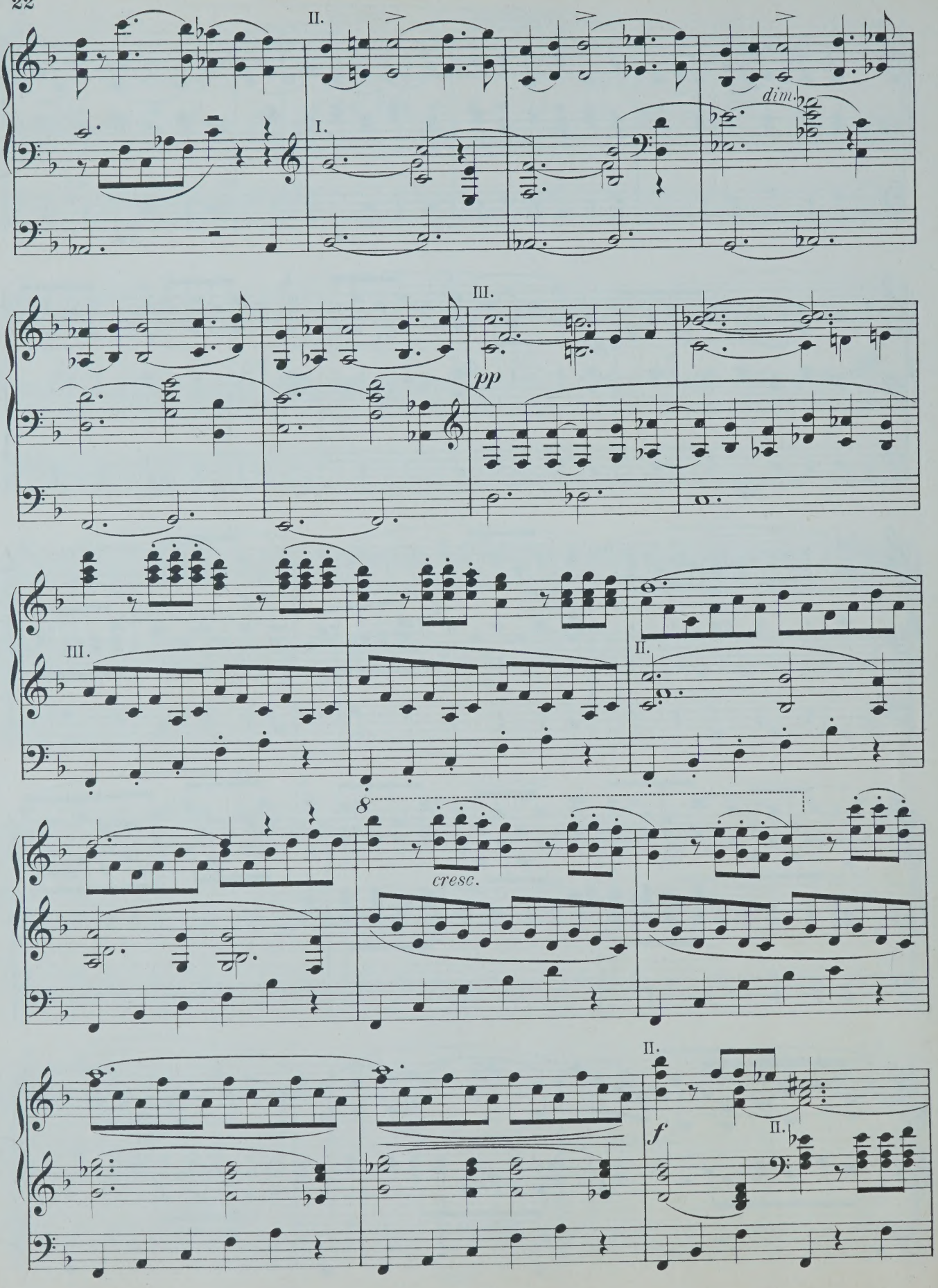

pp
cresc.
mf
più cresc.
f
cresc.

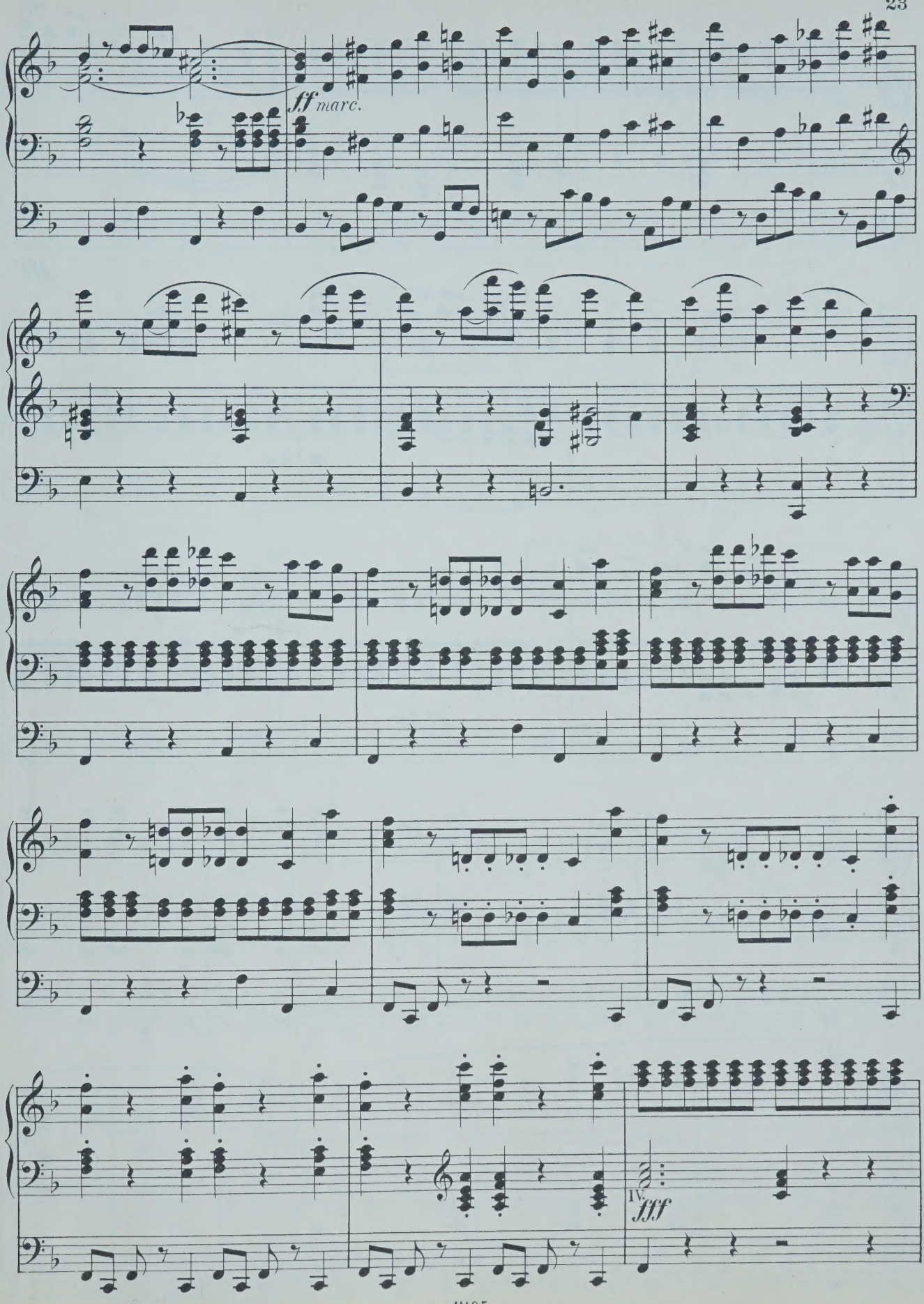

ff
8
8
dim.
pp

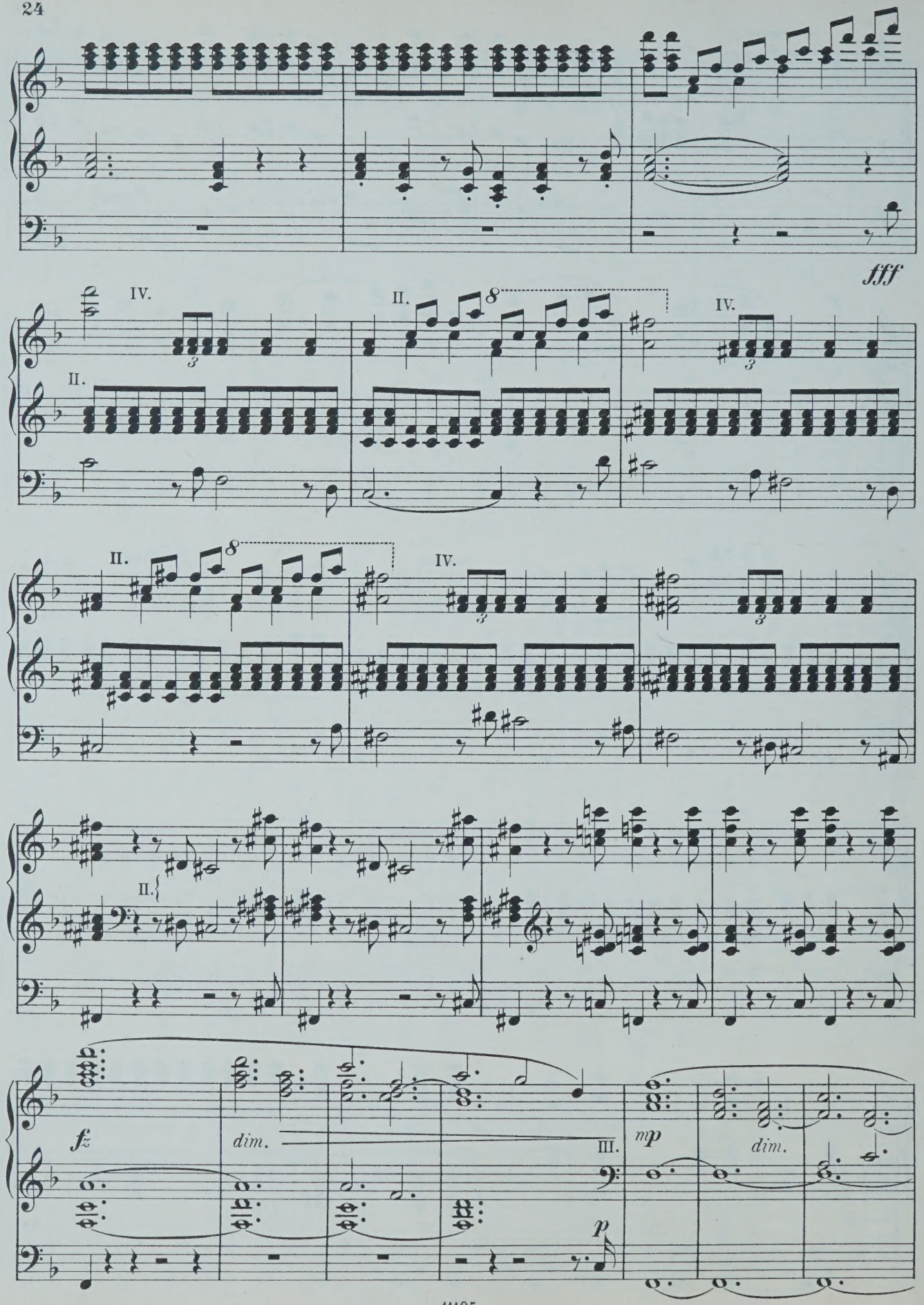

dim.
p
p
Flute.
II.
III.
III.
I. (Clar.)
pp
II.
III.
III.
pp
II.
sf

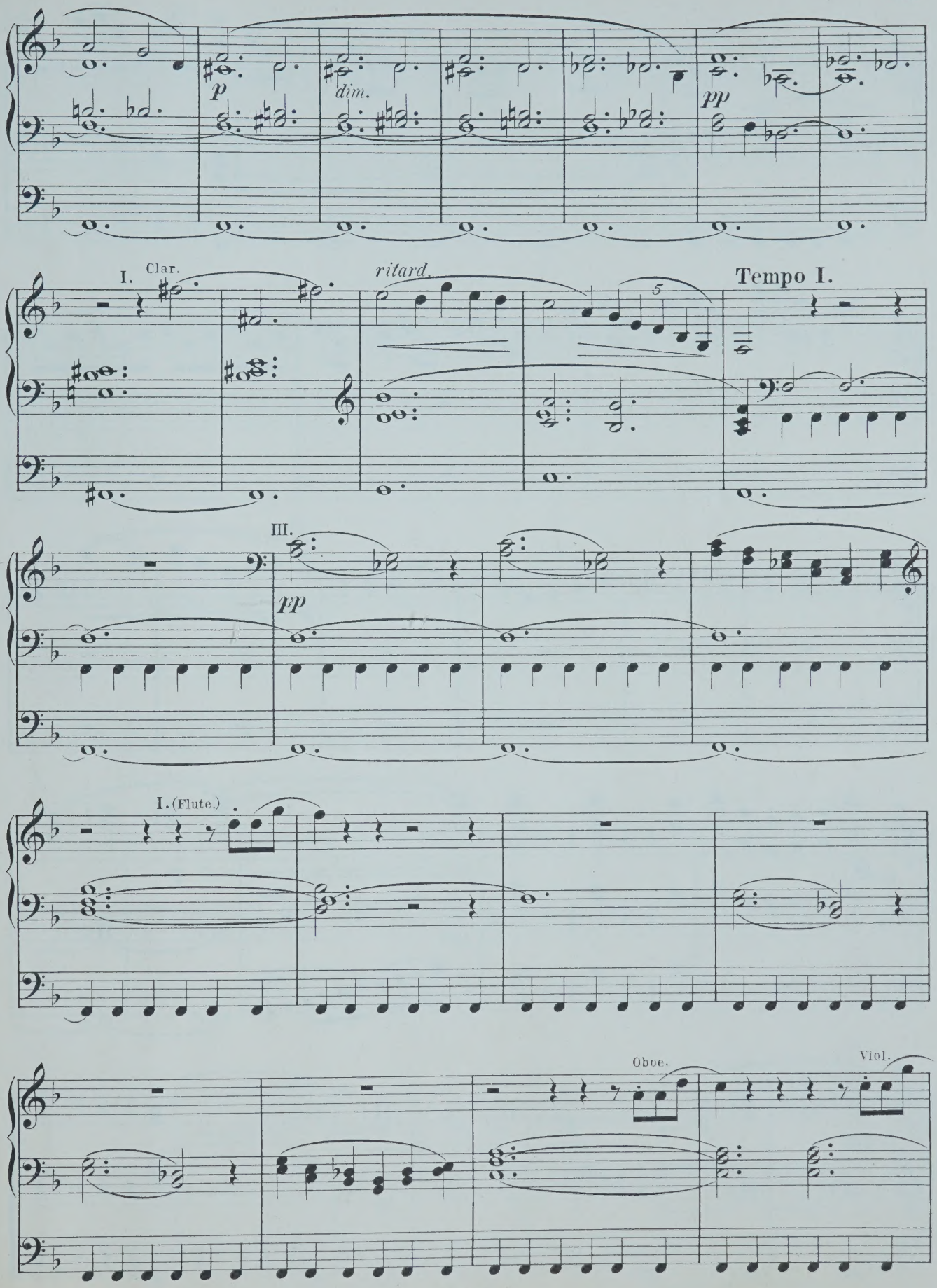

I.
III.
p
pp
f
I-III
pp
scherzando
fp
fp
4 ft.

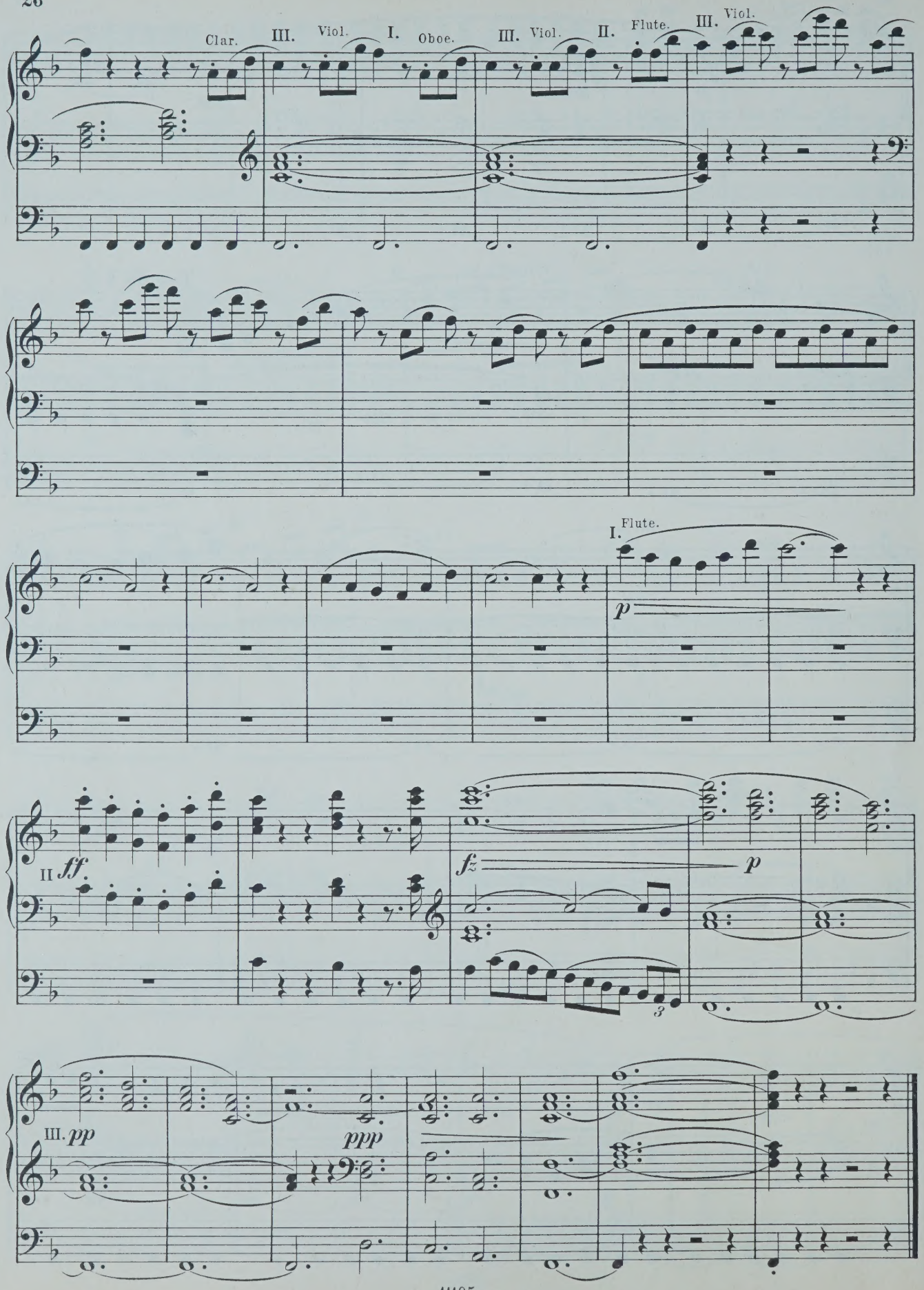

pp
II. f
III. p
II. f
III. p
f II.


II.
I.
dim.
III.
pp
III.
II.
8
cresc.
II.
f
II.


ff marc.
IV.
fff


fff
IV.
II.
8
fz
dim.
III.
mp
p


p
dim.
pp
I. Clar.
ritard.
5
Tempo I.
III.
pp
I. (Flute.)
Oboe.
Viol.


Clar.
III.
Viol.
I.
Oboe.
III.
Viol.
II.
Flute.
III.
Viol.
I.
Flute.
p
II
ff.
fz
p
3
III.
pp
ppp

Werke für Orgel.

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		Mk.
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No. 10.	— Intermezzo (Op. 117 No. 1)	1.50
No. 11.	— Adagio (from Op. 108, Sonata)	1.50
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5.

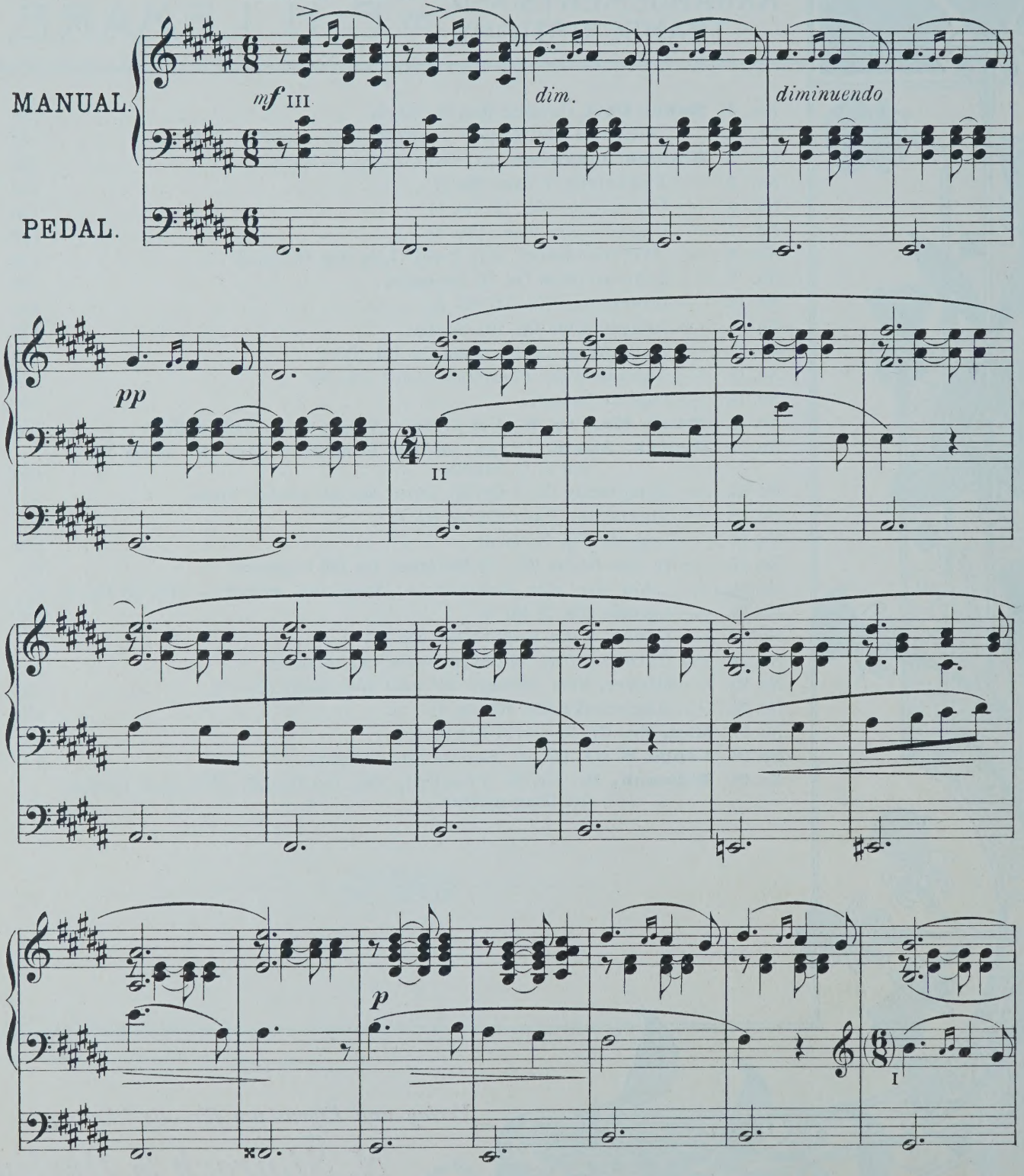
Zigeunermelodie.

III Swell.
II Great.
I Choir.

„Als die alte Mutter_“ — “Songs my mother_”

Ant. Dvořák.

Andante con moto.



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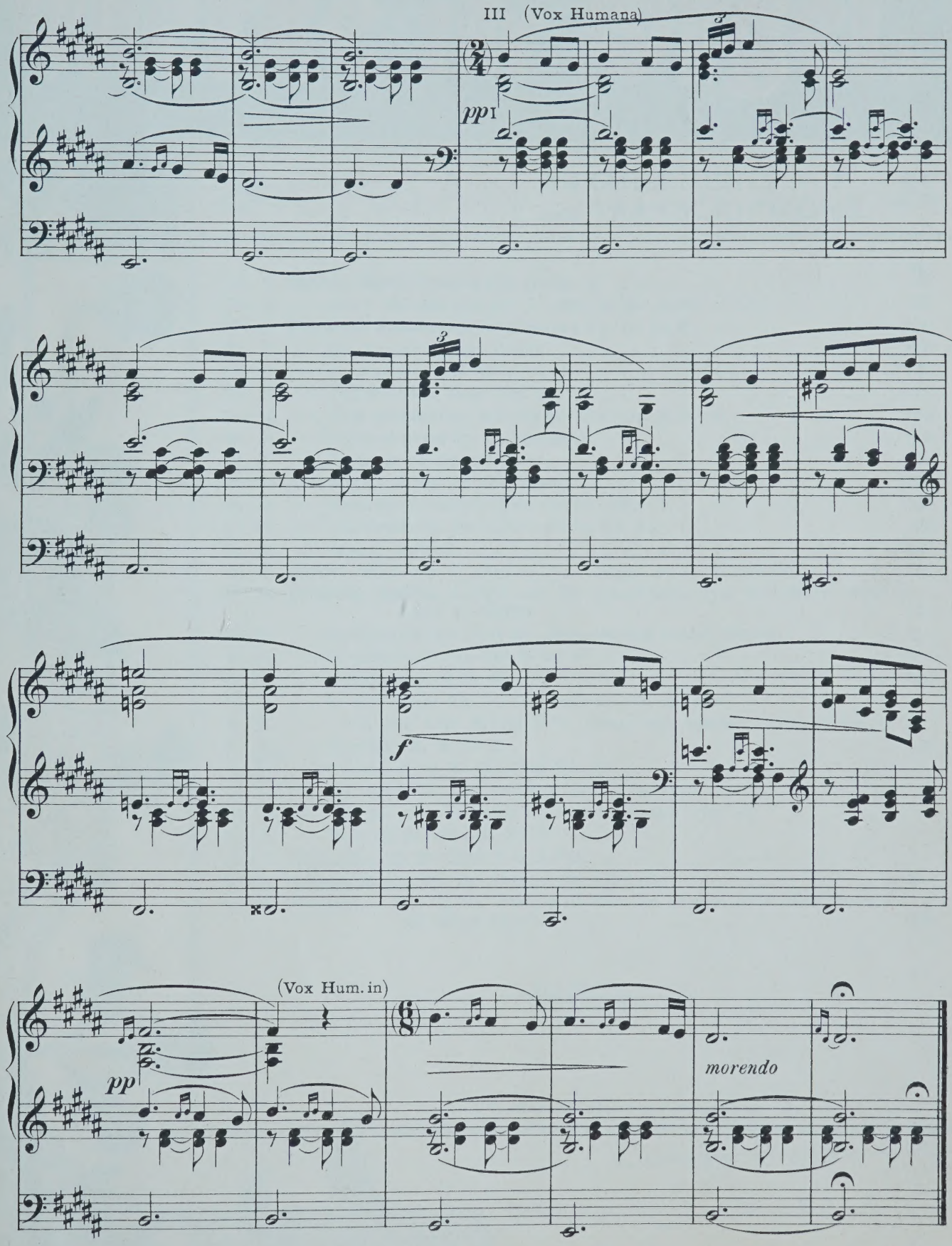
III (Vox Humana)
pp
f
(Vox Hum. in)
pp
morendo

Werke für Orgel.

ORGAN ARRANGEMENTS AND TRANSCRIPTIONS.

		Mk.
No. 1.	**Bohm, Carl,** Cavatina (Op. 314 No. 2)	1.50
No. 2.	— „Still wie die Nacht" – *„Still as the night"* – Lied	1.50
No. 3.	**Brahms, Johannes,** Intermezzo (Op. 116 No. 4)	1.50
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No. 7.	— Ungarischer Tanz (No. 5)	1.50
No. 8.	— „Wir wandelten, wir Zwei" Lied (Op. 96 No. 2)	1.50
No. 9.	— Scherzo (from Op. 11, Serenade)	1.50
No. 10.	— Intermezzo (Op. 117 No. 1)	1.50
No. 11.	— Adagio (from Op. 108, Sonata)	1.50
No. 12.	— Andante grazioso (from Op. 101, Trio)	1.50
No. 13.	— Akademische Fest-Ouverture (Op. 80)	2.50
No. 14.	— Fuge in As-moll	1.50
No. 15.	**Bruch, Max,** Op. 47. Kol nidrei. Adagio, by H. REIMANN	1.50
No. 16.	**Dvořák, Anton,** Largo aus der Symphonie: „Aus der neuen Welt" von F. G. SHINN	1.50
No. 17.	— Symphonie (No. 5 Op. 95) *„From the new world"*, Finale	3 –
No. 18.	— Slavischer Tanz (Op. 46 No. 6)	2 –
No. 19.	— Legende (Op. 59 No. 4)	1.50
No. 20.	— In der Natur (Op. 91) Ouverture for full orchestra	
No. 21.	— „Als die alte Mutter" — *„Songs my mother"* — (Op. 55 No. 4)	
No. 22.	— Legende (Op. 59 No. 2)	1.50
No. 23.	— Canon, from Bagatellen (Op. 47)	
No. 24.	— Carneval (Op. 92) Ouverture for full orchestra	
No. 25.	— Minuet, from Serenade for wind instruments (Op. 44)	
No. 26.	— Humoreske (Op. 101 No. 1)	
No. 27.	**Kiel, Fr.,** Op. 58. Drei Fantasien	3 –
No. 28.	**Lange, S. de,** Op. 14. Sonate (No. 3 G moll)	3 –
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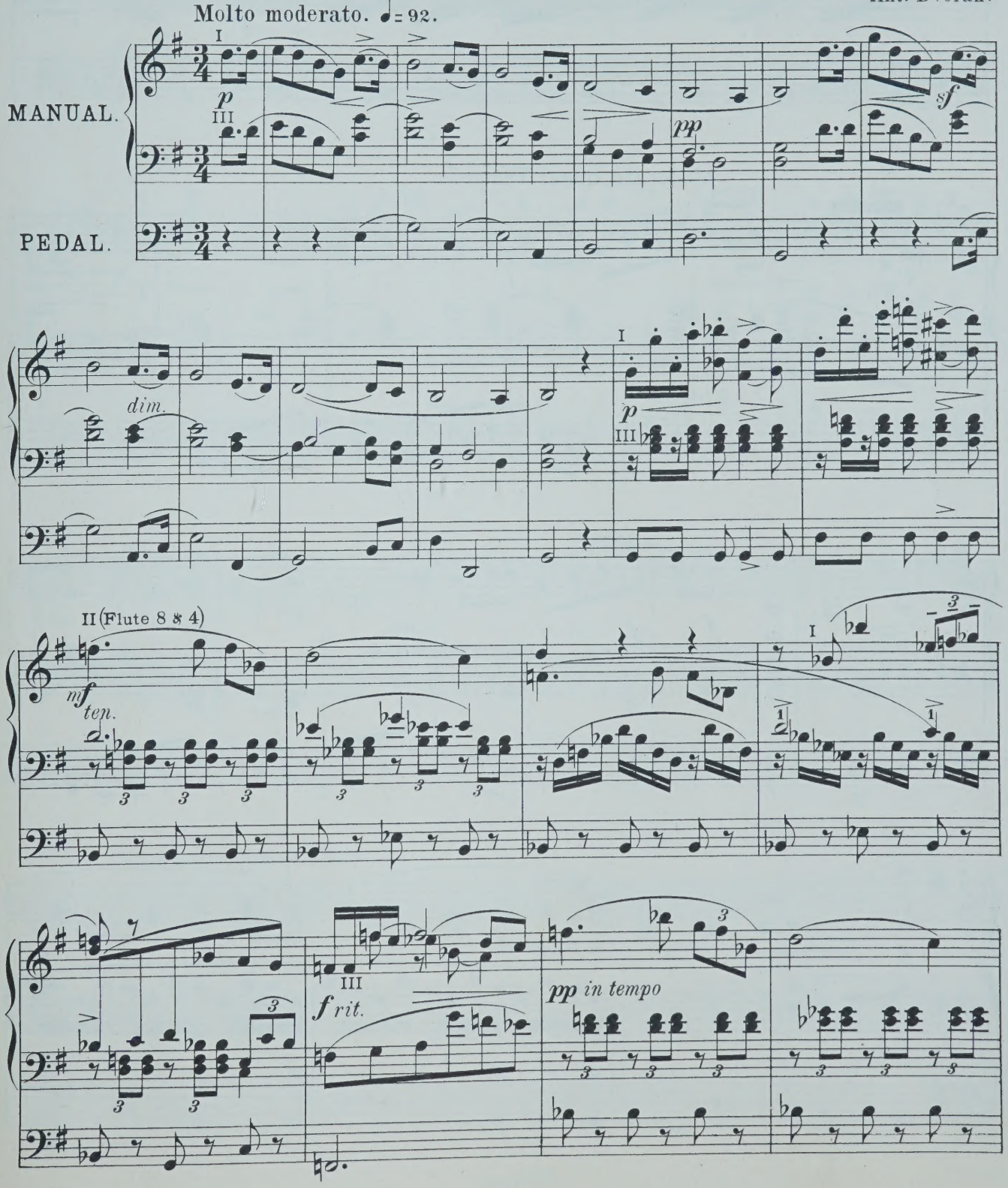
6.
Legende.

(Op. 59 № 2.)

III Swell
II G! (Swell coupled)
I Choir, (Swell coupled)

F. O-

Ant. Dvořák.



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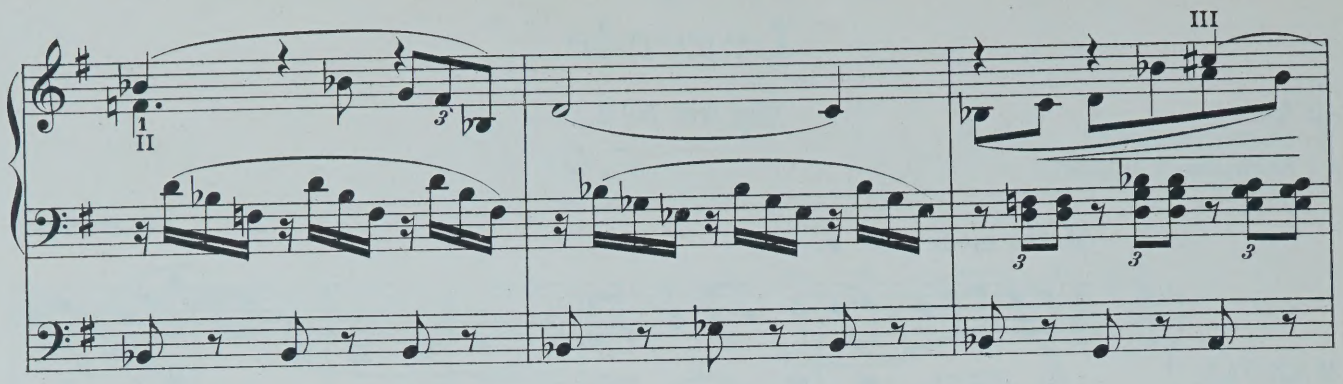
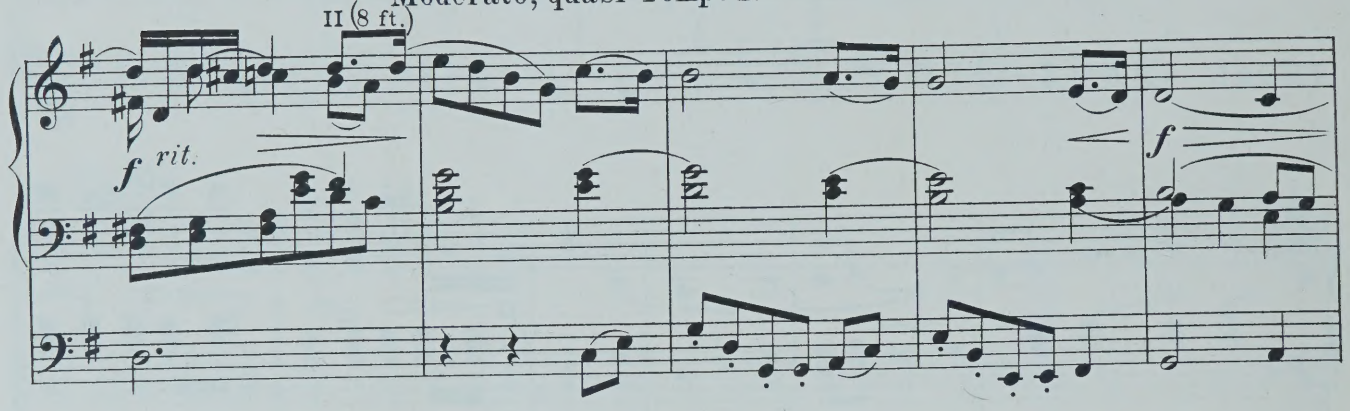
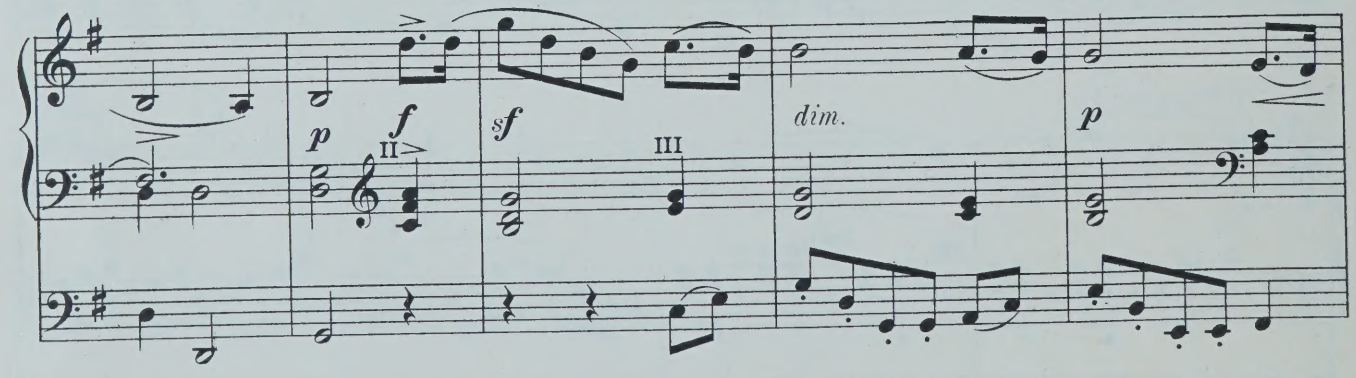
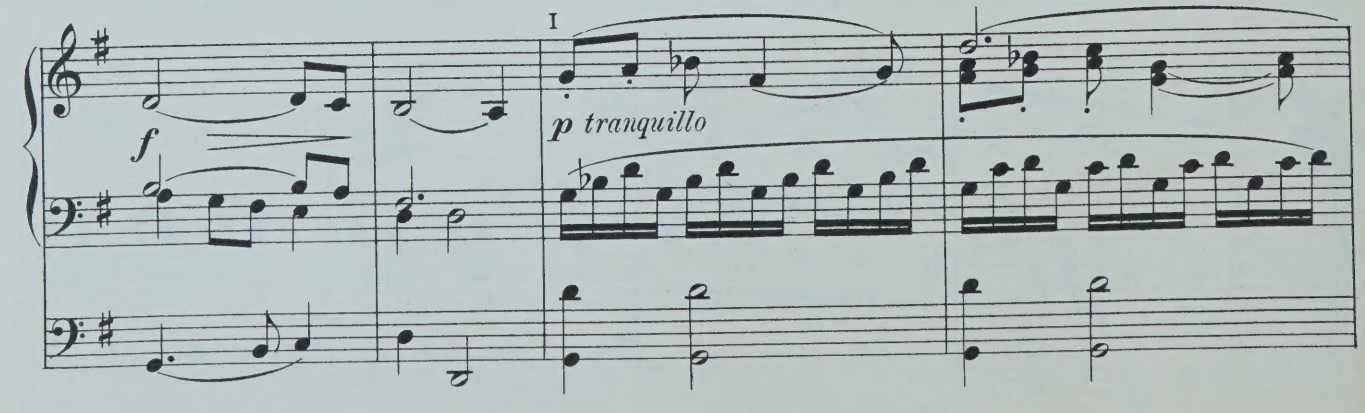
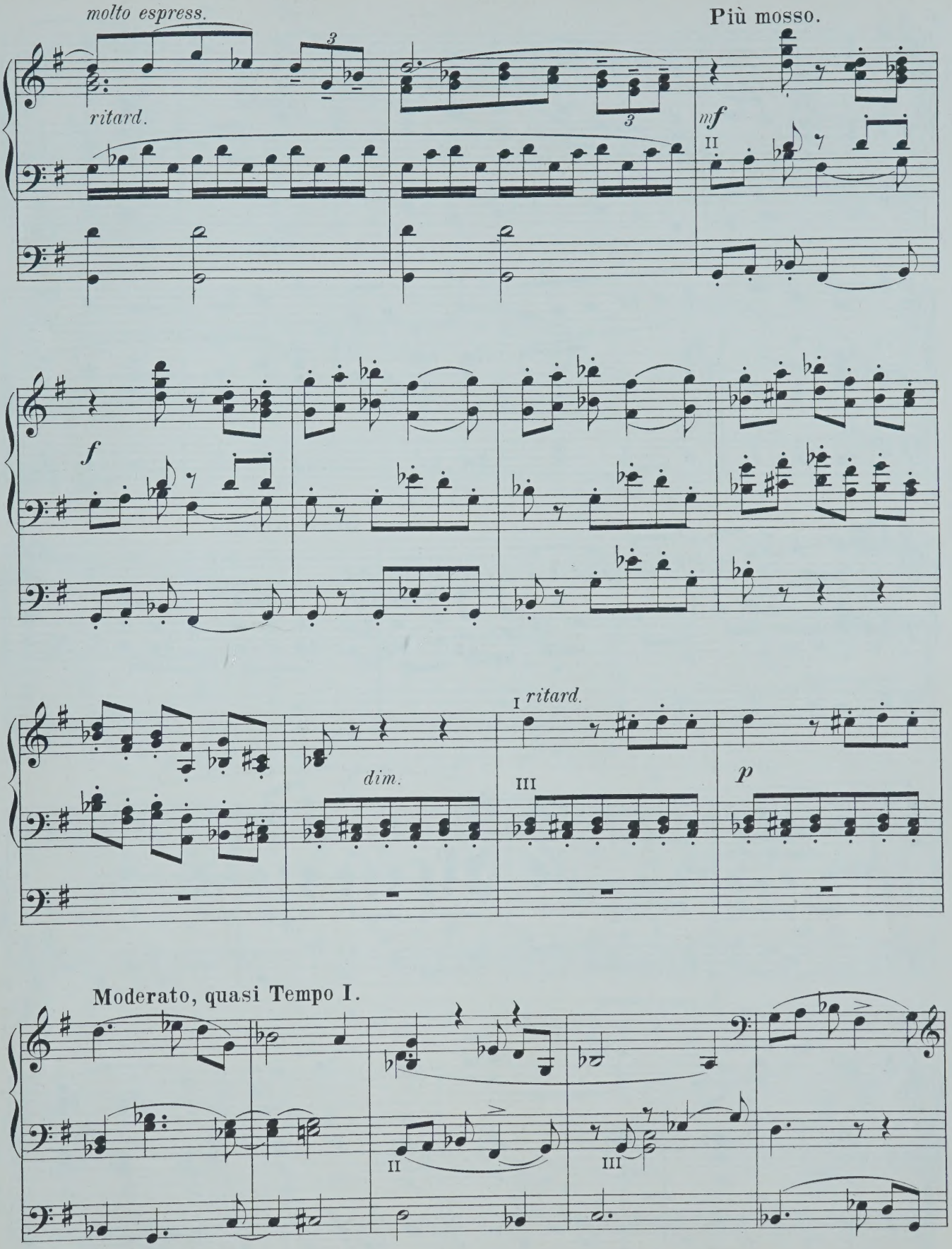


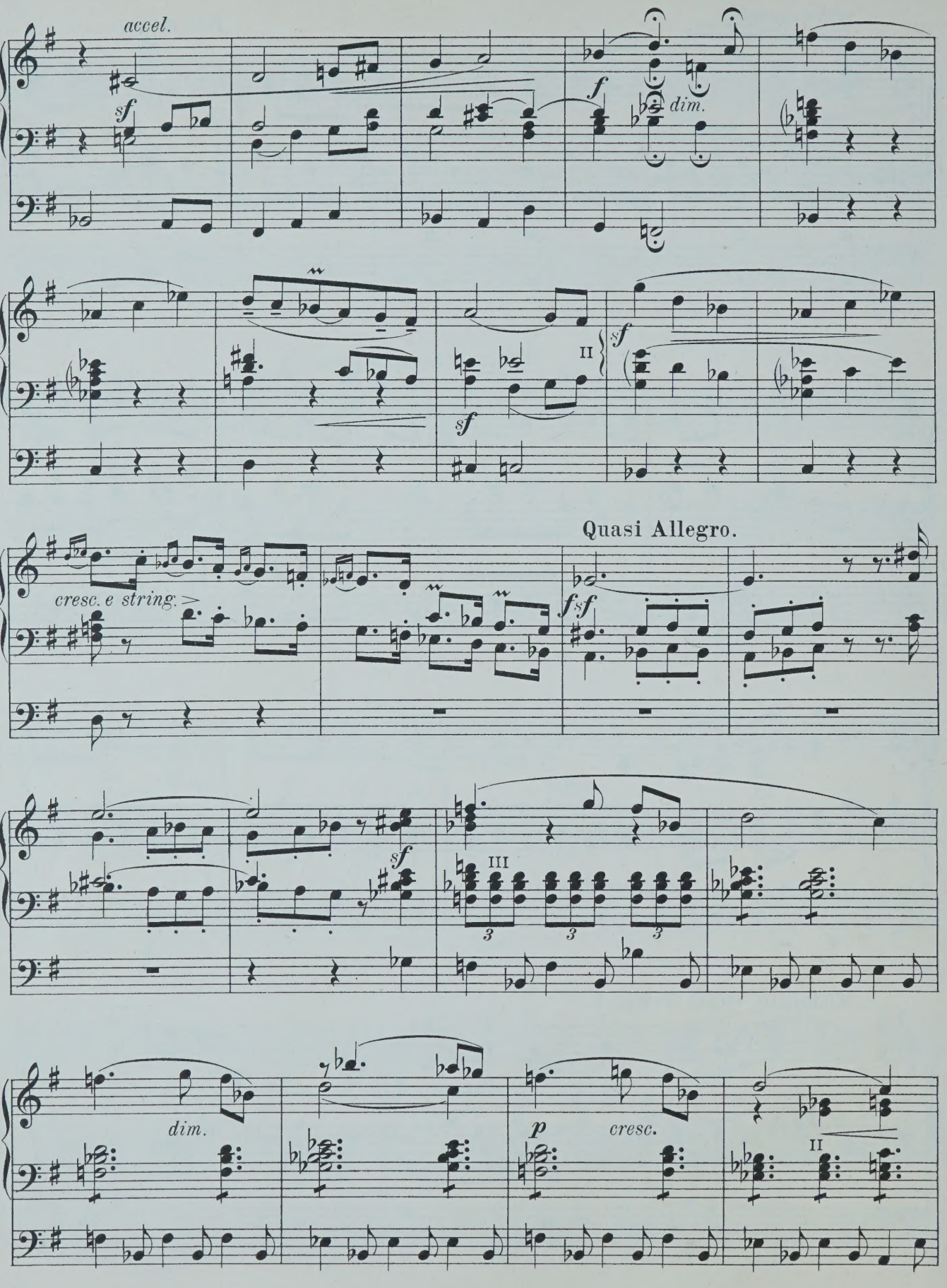
Moderato, quasi Tempo I.

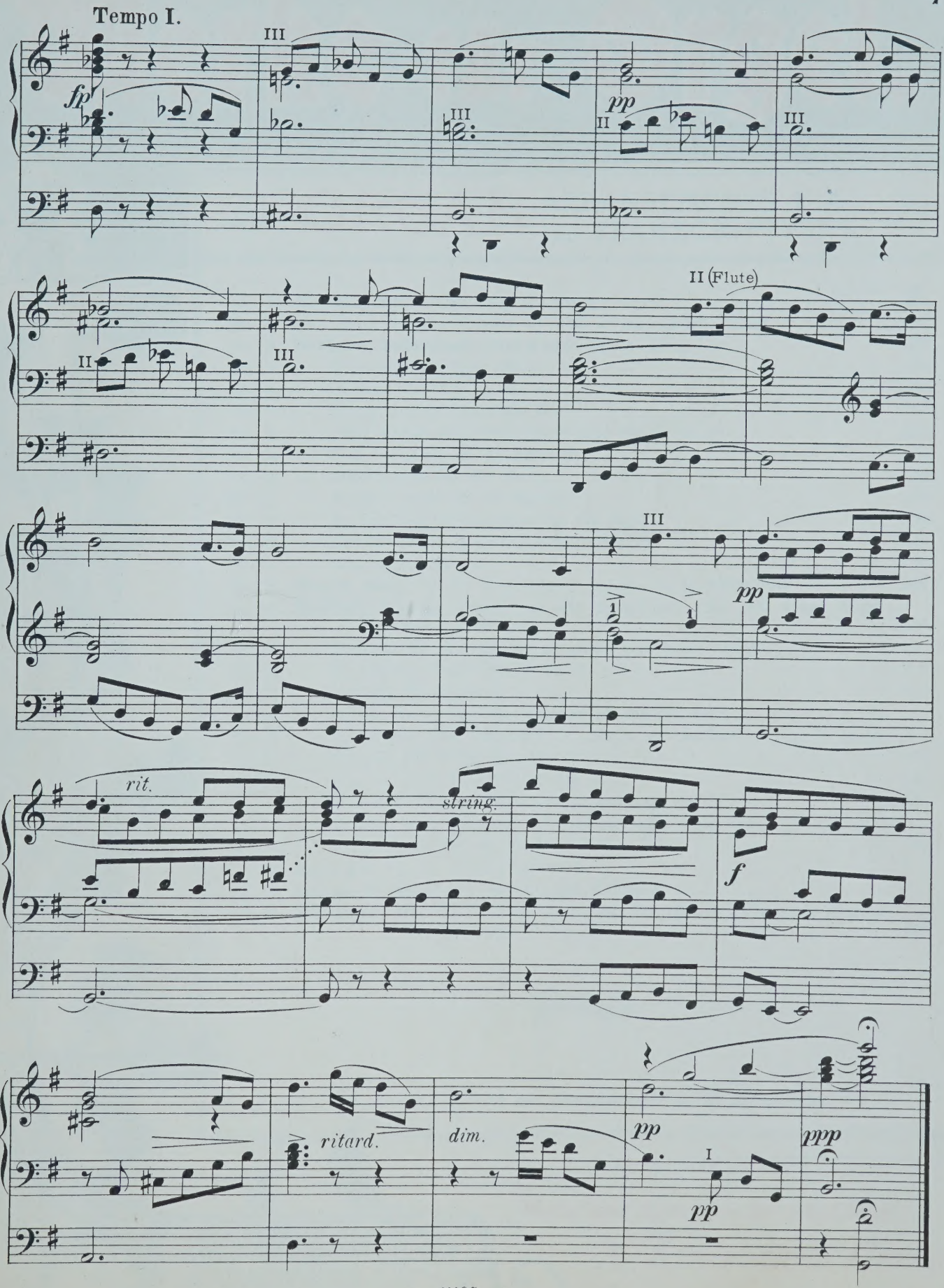







molto espress.
ritard.
Più mosso.
mf
f
dim.
ritard.
p
Moderato, quasi Tempo I.


accel.
sf
f
dim.
sf
II
sf
Quasi Allegro.
cresc. e string.
ff
sf
III
dim.
p
cresc.
II


Tempo I.
fp
III
III
pp
II
III
II
III
II (Flute)
III
pp
rit.
string.
f
ritard.
dim.
pp
I
pp
ppp

Werke für Orgel.

ORGAN ARRANGEMENTS AND TRANSCRIPTIONS.

		Mk.
No. 1.	**Bohm, Carl,** Cavatina (Op. 314 No. 2)	1.50
No. 2.	—— „Still wie die Nacht" – *„Still as the night"* – Lied	1.50
No. 3.	**Brahms, Johannes,** Intermezzo (Op. 116 No. 4)	1.50
No. 5.	—— Ungarischer Tanz (No. 1)	1.50
No. 6.	—— Intermezzo (Op. 116 No. 6)	1.50
No. 7.	—— Ungarischer Tanz (No. 5)	1.50
No. 8.	—— „Wir wandelten, wir Zwei" Lied (Op. 96 No. 2)	1.50
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No. 10.	—— Intermezzo (Op. 117 No. 1)	1.50
No. 11.	—— Adagio (from Op. 108, Sonata)	1.50
No. 12.	—— Andante grazioso (from Op. 101, Trio)	1.50
No. 13.	—— Akademische Fest-Ouverture (Op. 80)	2.50
No. 14.	—— Fuge in As-moll	1.50
No. 15.	**Bruch, Max,** Op. 47. Kol nidrei. Adagio, by H. REIMANN	1.50
No. 16.	**Dvořák, Anton,** Largo aus der Symphonie: „Aus der neuen Welt" von F. G. SHINN	1.50
No. 17.	—— Symphonie (No. 5 Op. 95) *„From the new world"*, Finale	3 –
No. 18.	—— Slavischer Tanz (Op. 46 No. 6)	2 –
No. 19.	—— Legende (Op. 59 No. 4)	1.50
No. 20.	—— In der Natur (Op. 91) Ouverture for full orchestra	
No. 21.	—— „Als die alte Mutter" — *„Songs my mother"* — (Op. 55 No. 4)	
No. 22.	—— Legende (Op. 59 No. 2)	1.50
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No. 27.	**Kiel, Fr.,** Op. 58. Drei Fantasien	3 –
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7.

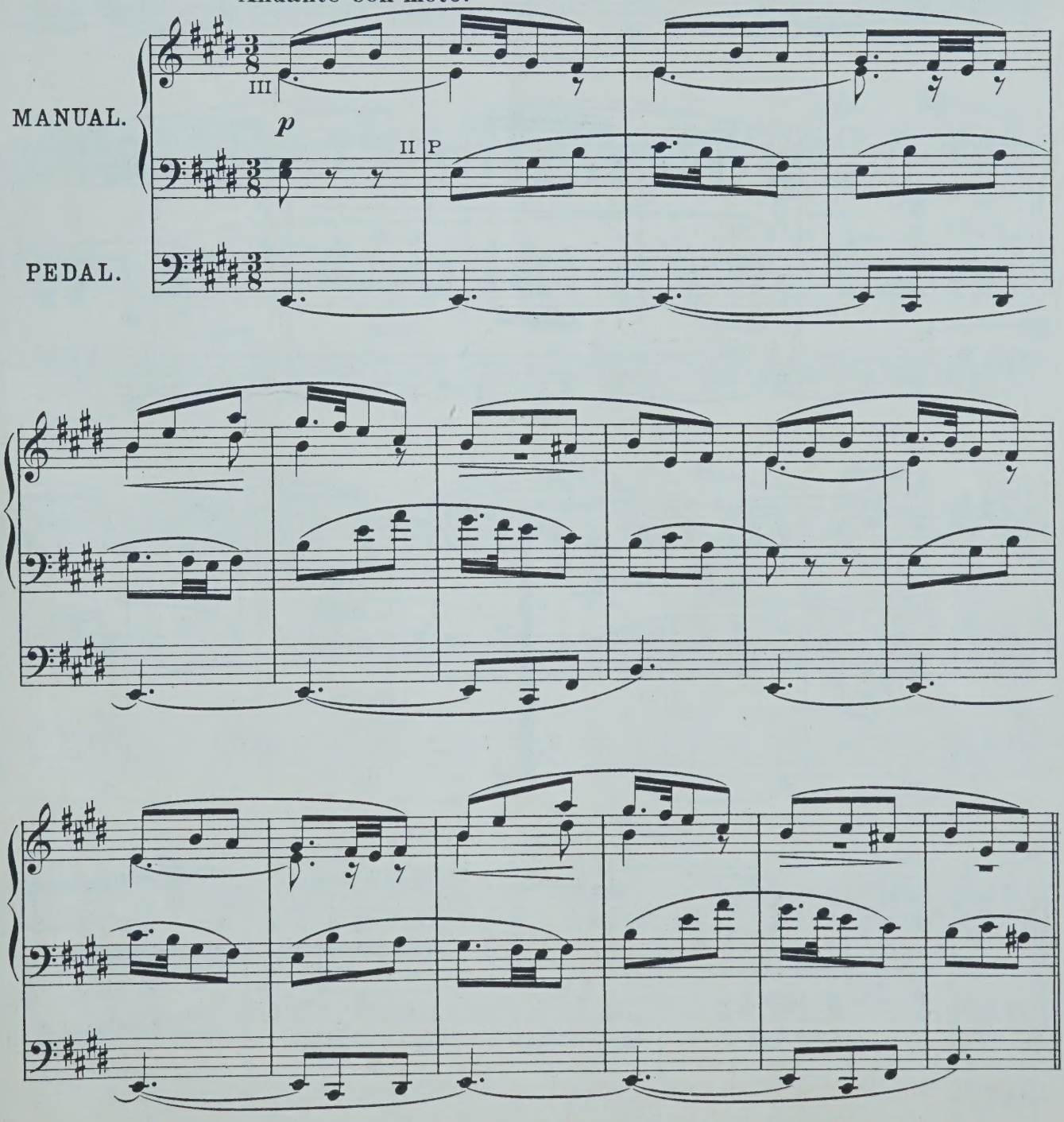
Canon.

(aus Bagatellen, Op. 47.)

III. Swell.
II. Great, Swell coupled.
I. Choir, Swell coupled.

Ant. Dvořák.

Andante con moto.



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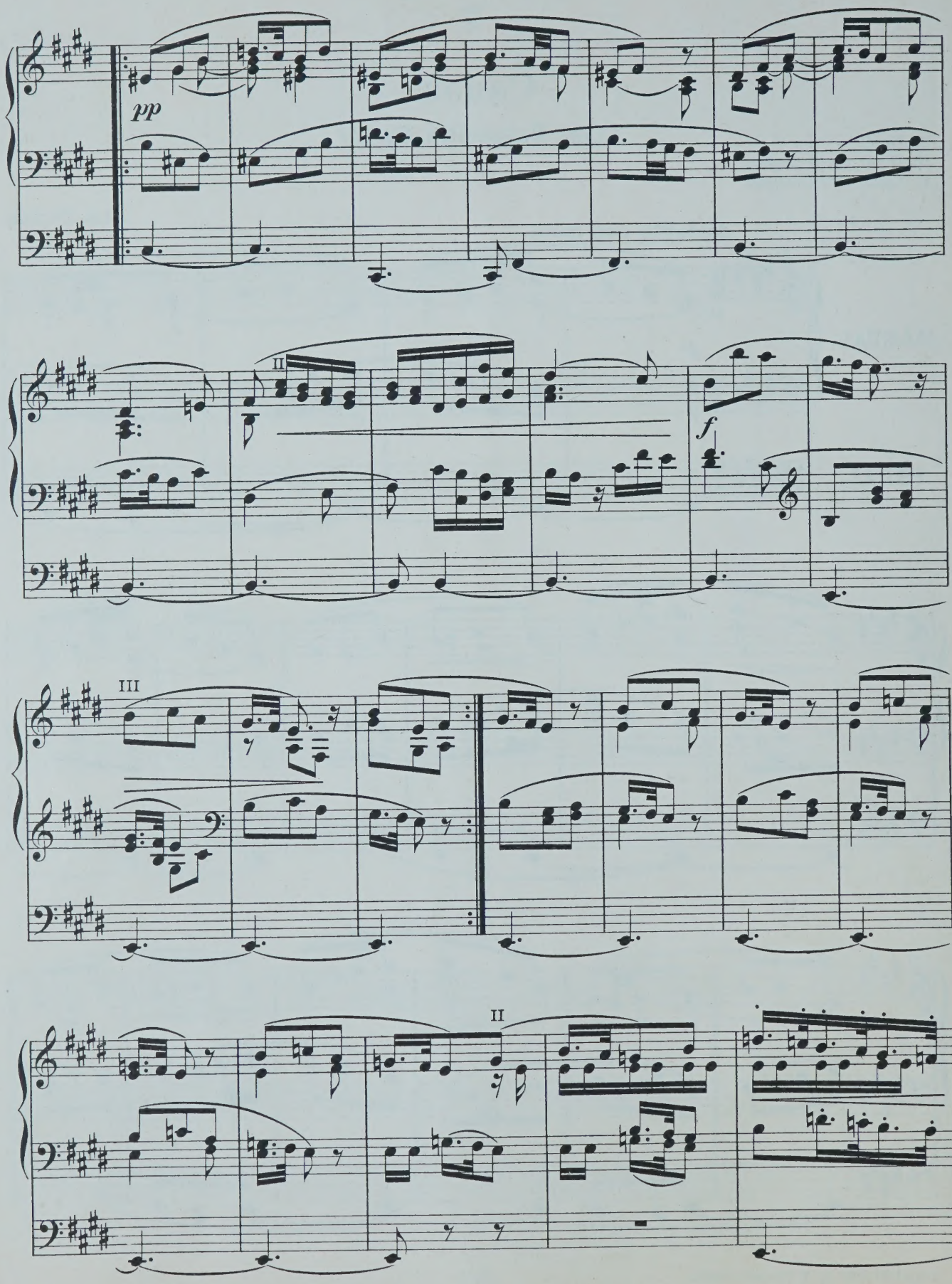
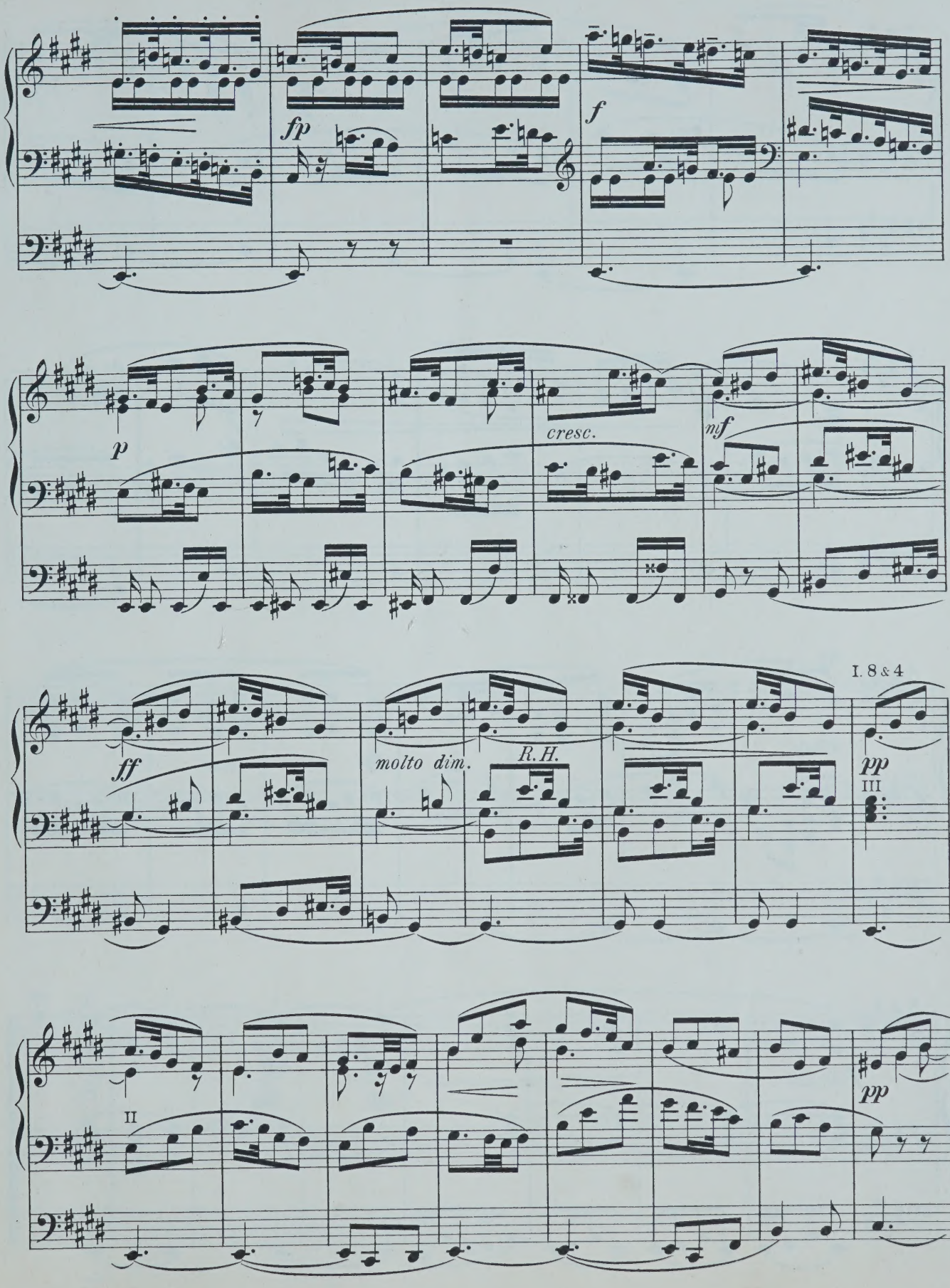
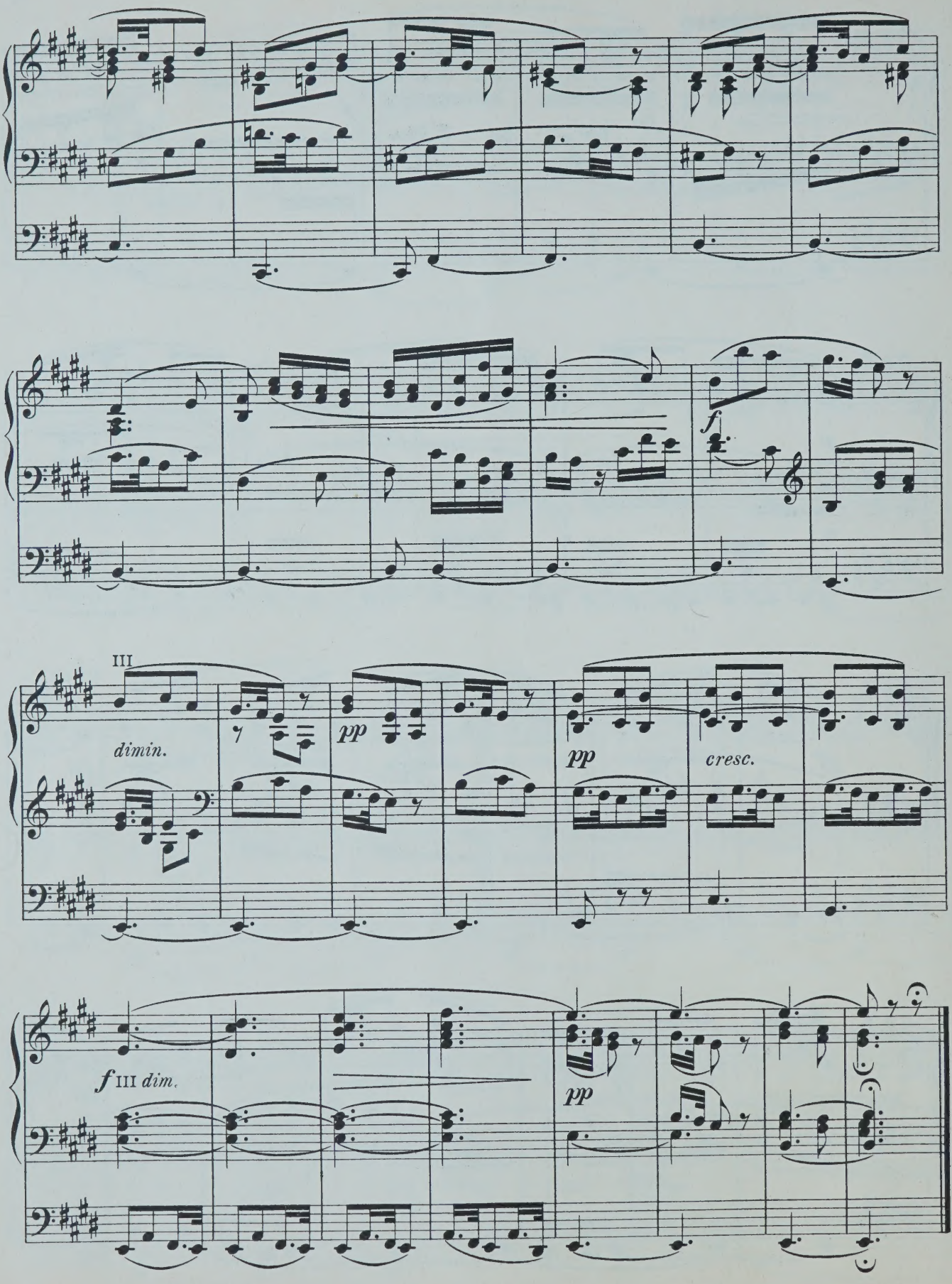

pp
II
f
III
II


fp
f
p
cresc.
mf
ff
molto dim.
R.H.
I. 8 & 4
pp
III
II
pp


III
dimin.
pp
pp
cresc.
f
III dim.
pp

Werke für Orgel.

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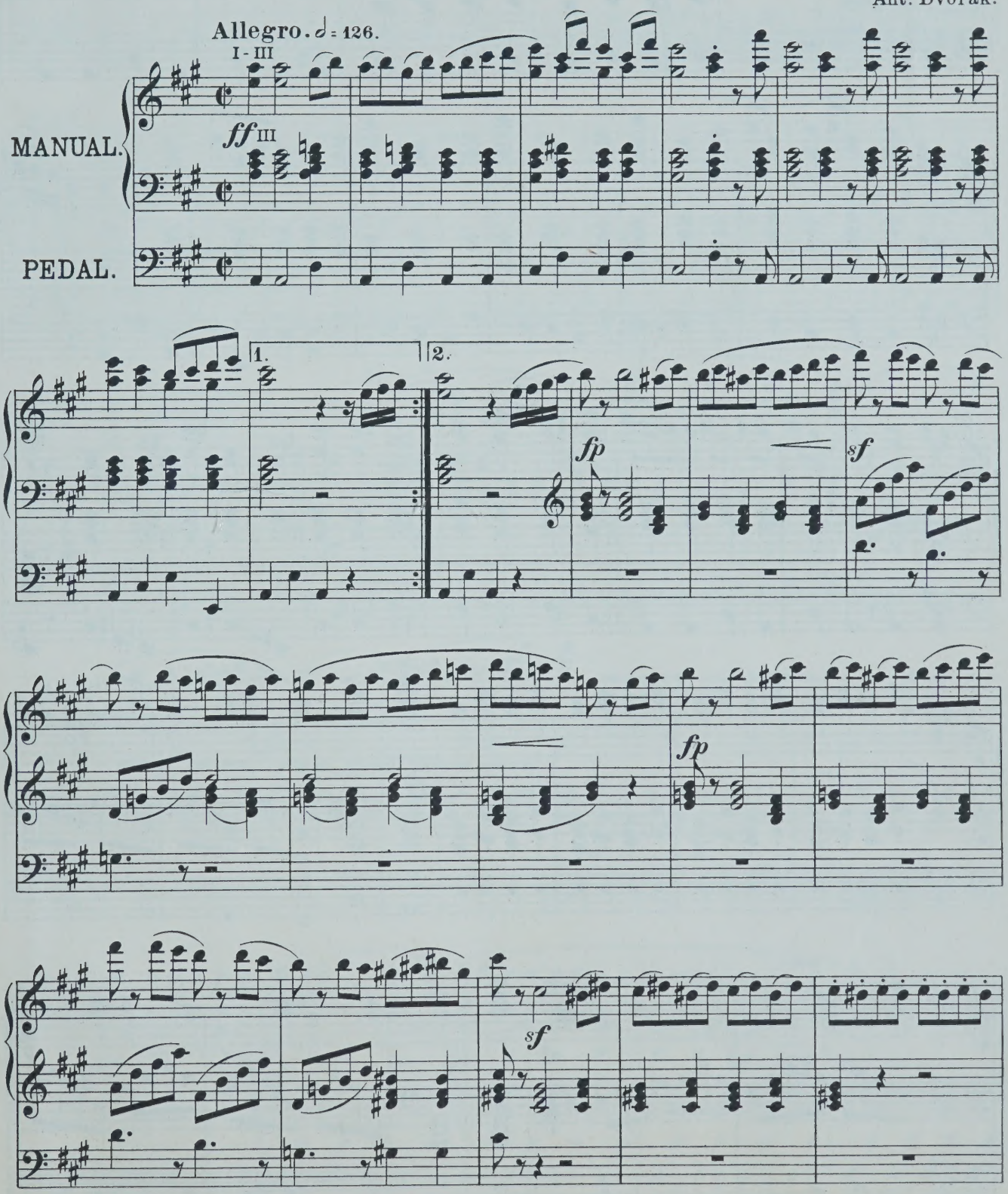
8.
Carneval.
Ouverture.
Op. 92.

Ant. Dvořák.

IV. Solo (reeds)
III. Swell.
II. Great.
I. Choir.



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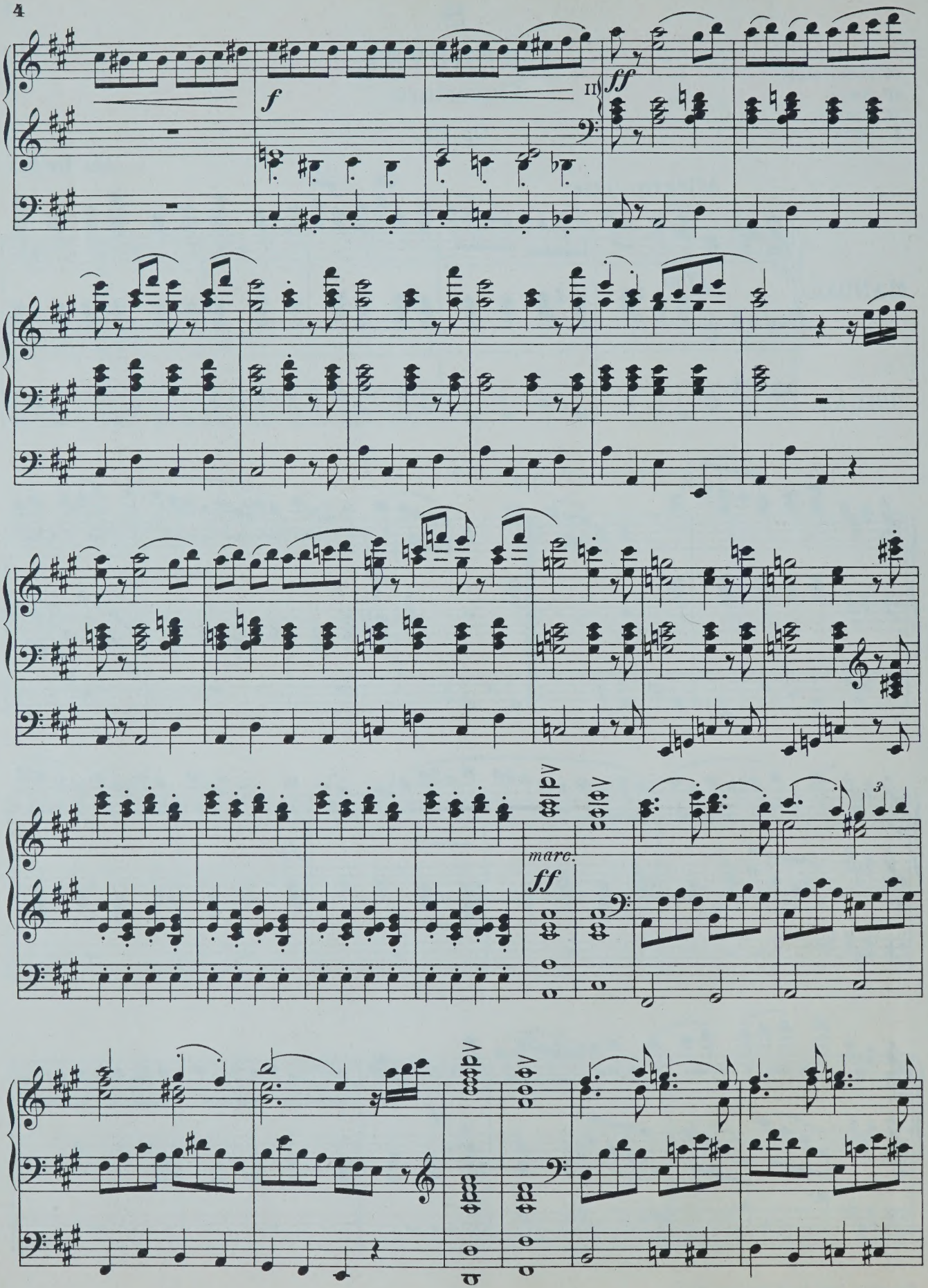
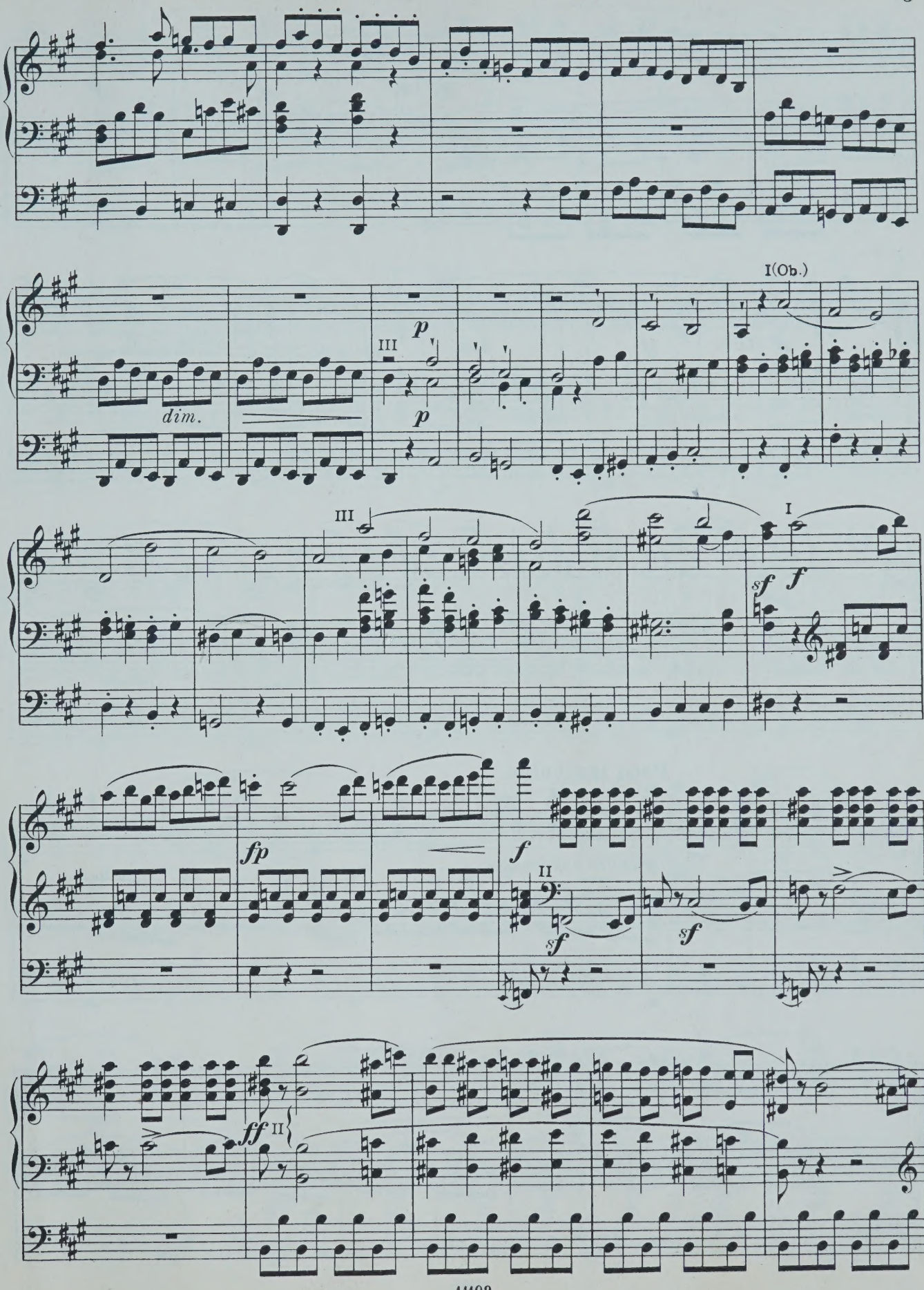
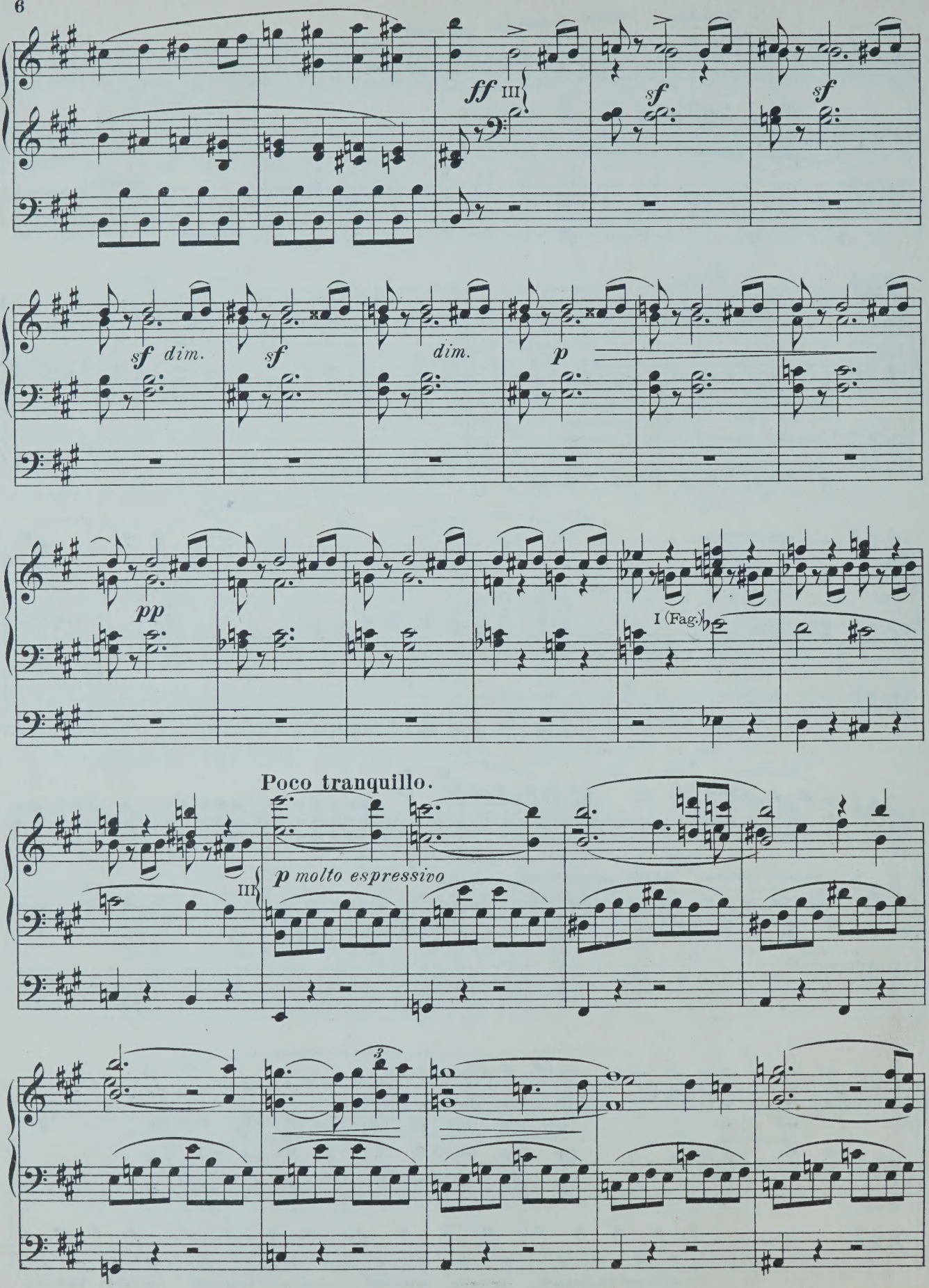
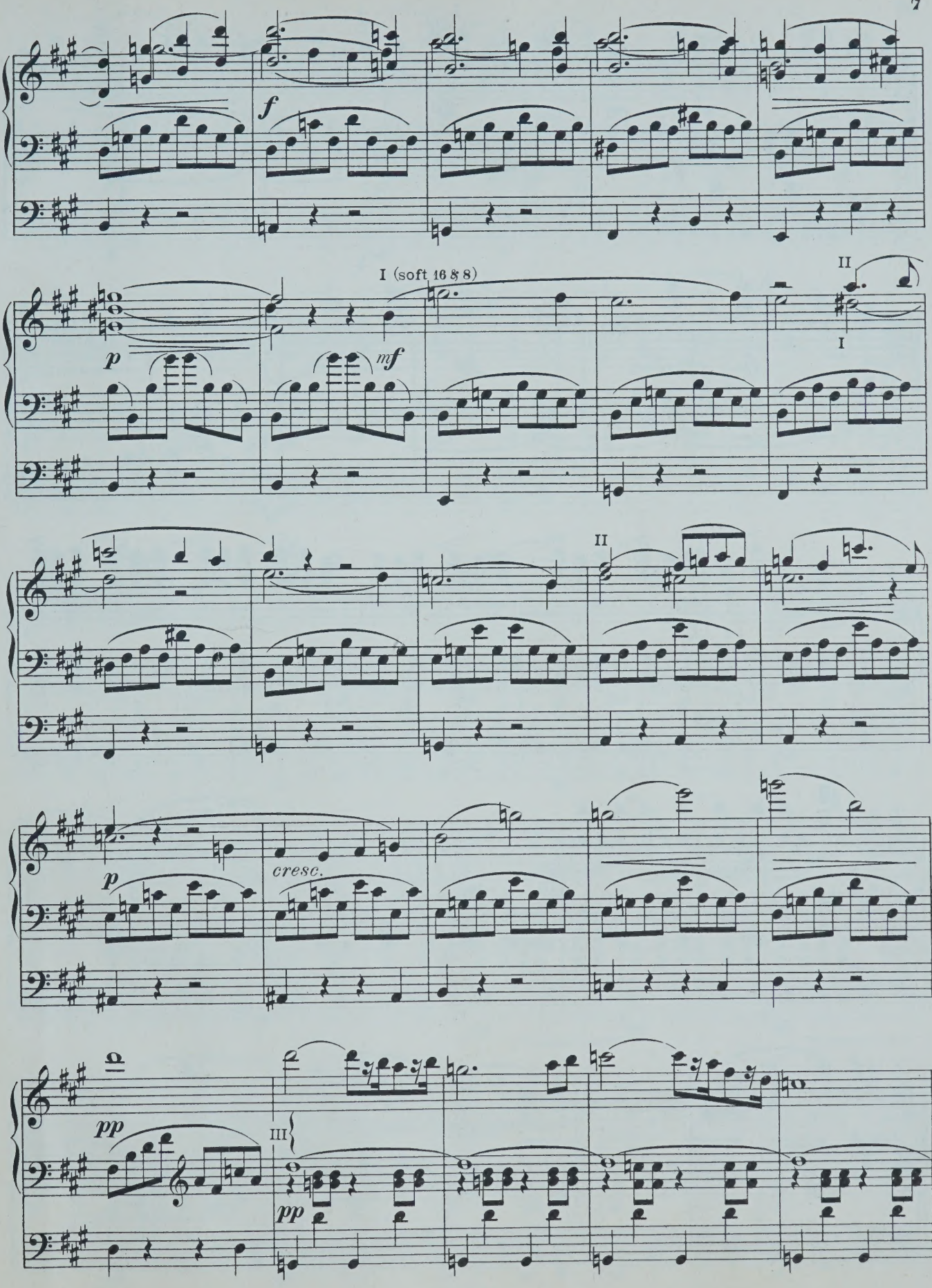
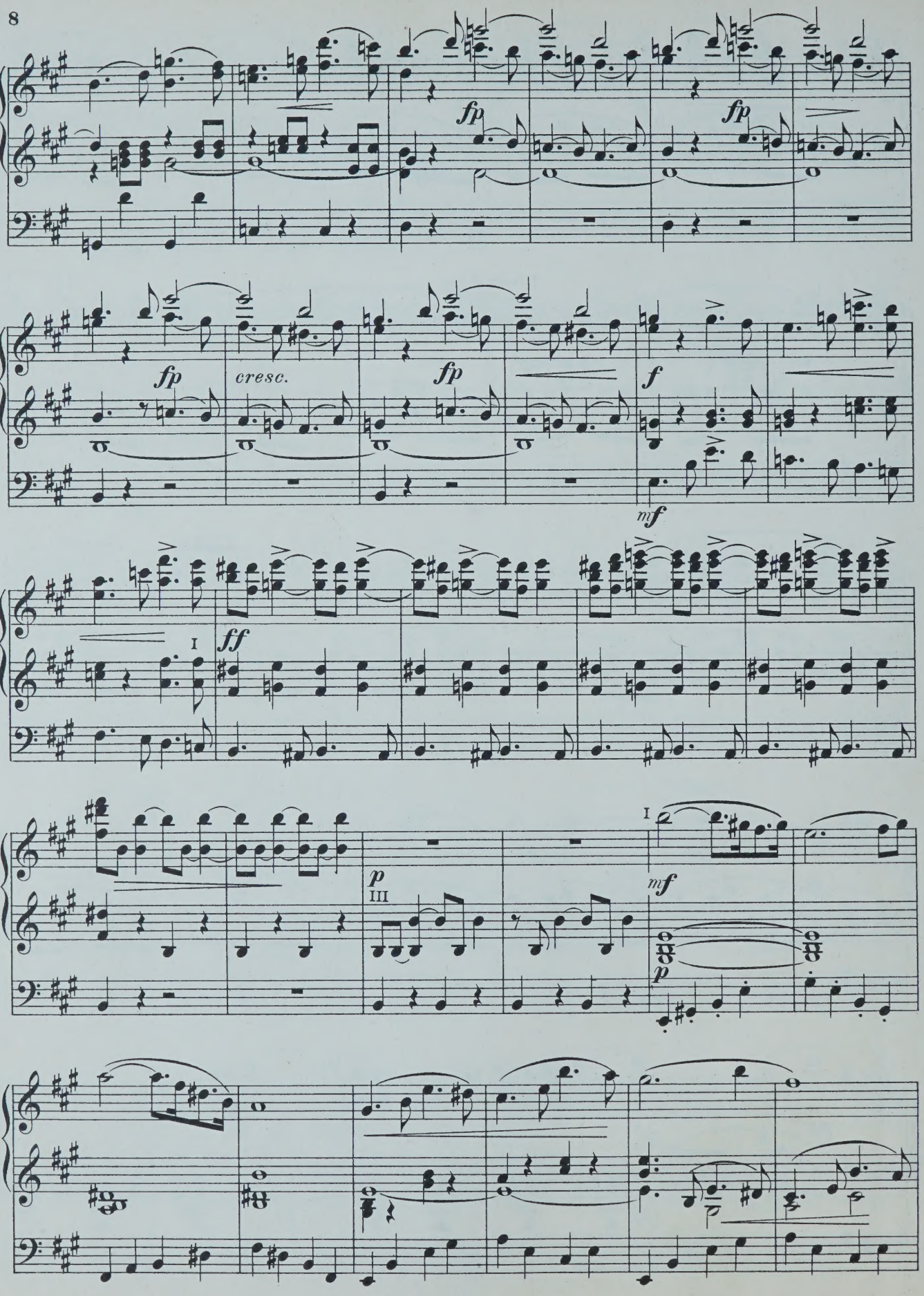
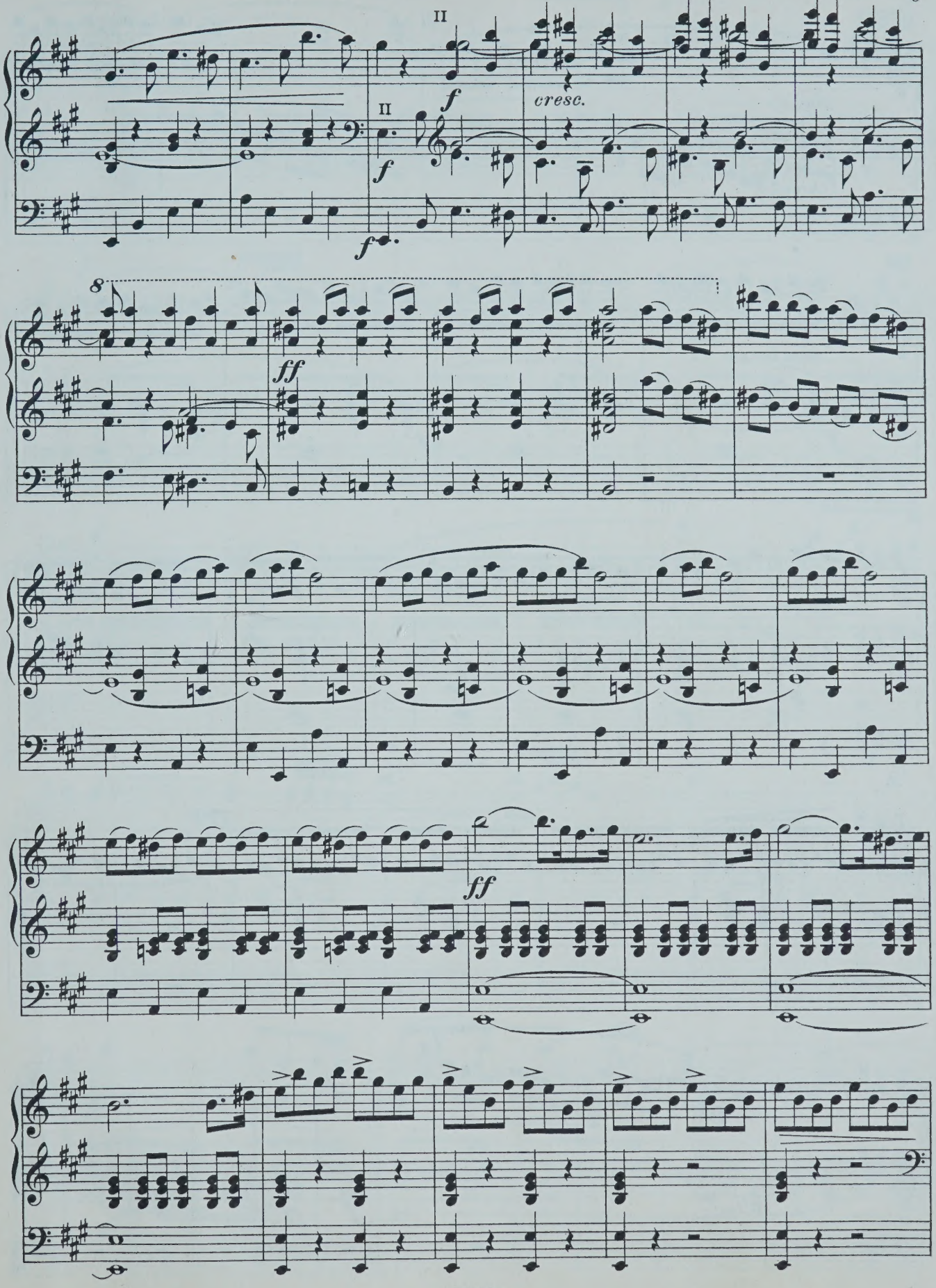

f
ff
marc.
ff

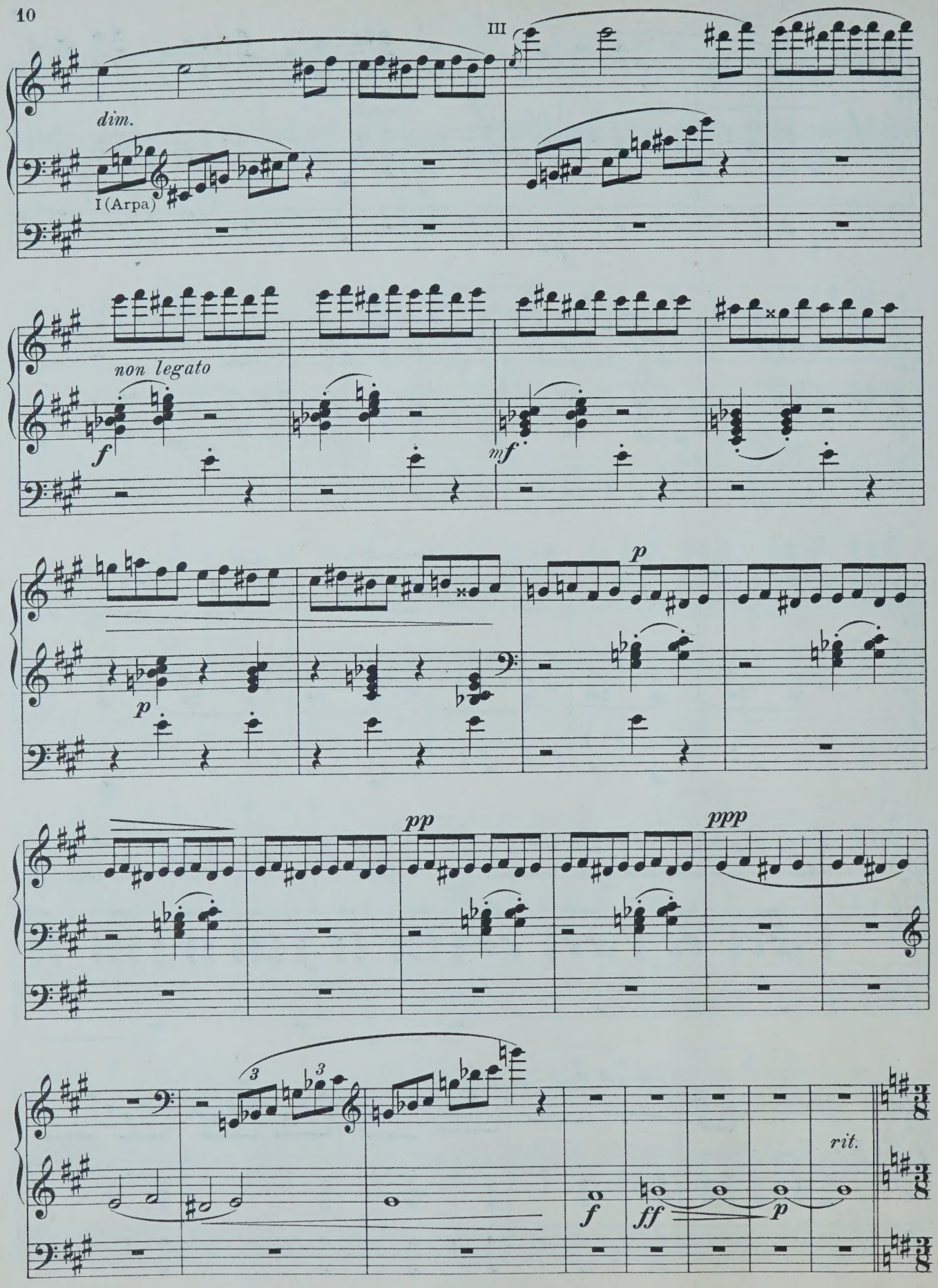

I(Ob.)
III
p
dim.
III
I
sf
f
fp
f
II
sf
sf
ff
II

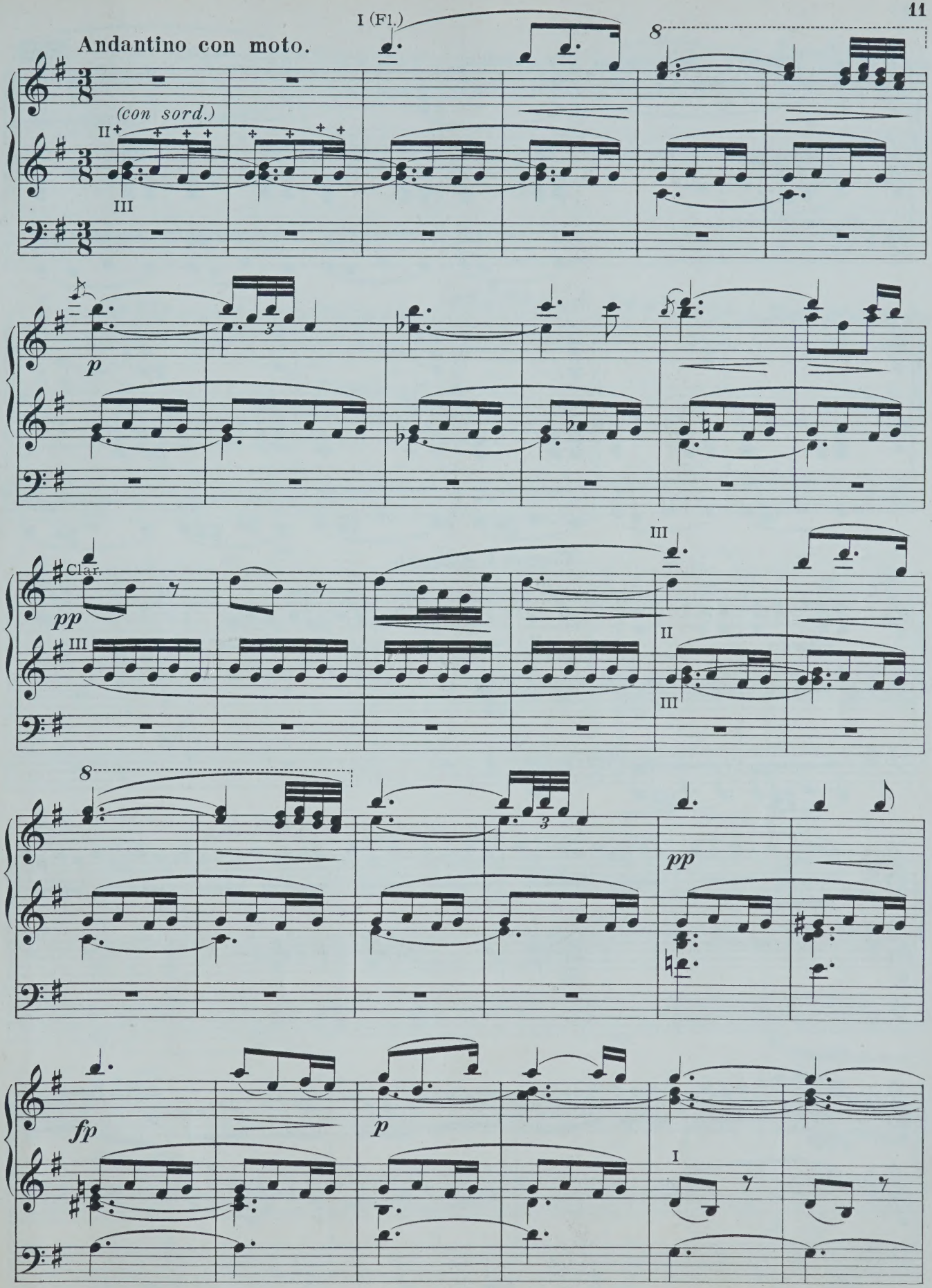

ff III
sf
sf
sf dim.
sf
dim.
p
pp
I (Fag.)
Poco tranquillo.
III
p molto espressivo
3

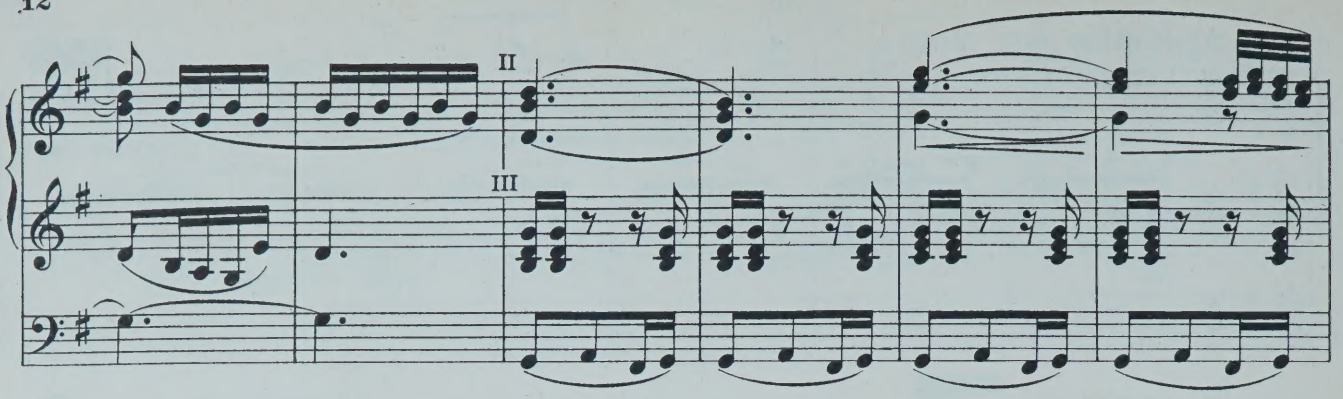

f
I (soft 16 & 8)
II
I
p
mf
II
p
cresc.
pp
III
pp

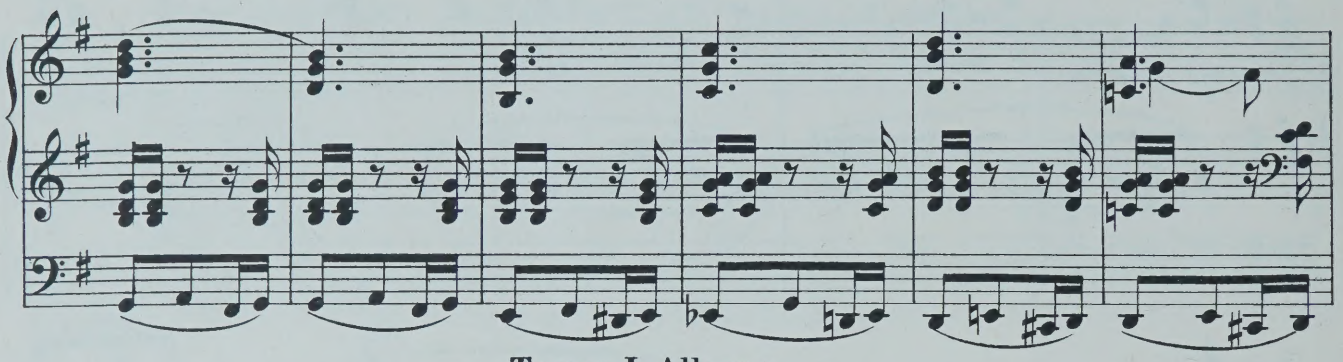

fp
fp
fp
cresc.
fp
f
mf
I
ff
p
III
I
mf
p


II
II
f
f
f
cresc.
8
ff
ff

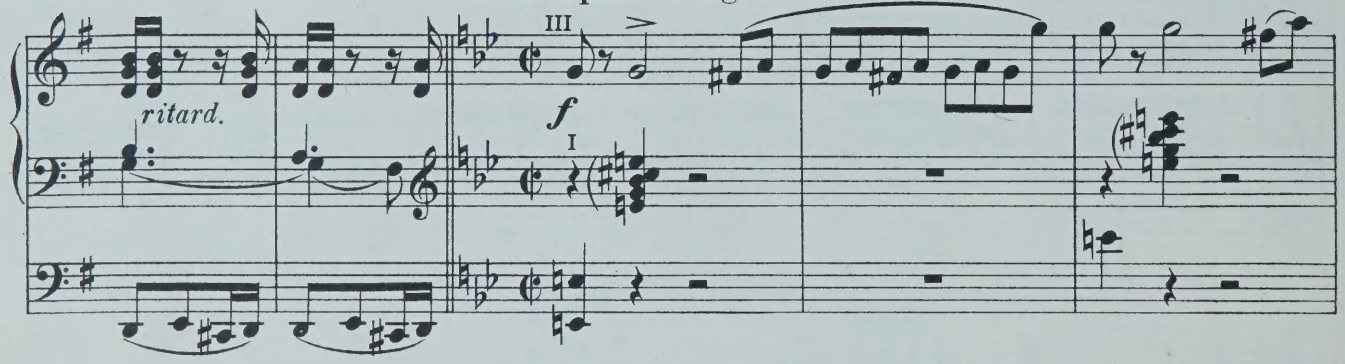

III
dim.
I (Arpa)
non legato
f
mf
p
p
pp
ppp
3
3
f
ff
p
rit.

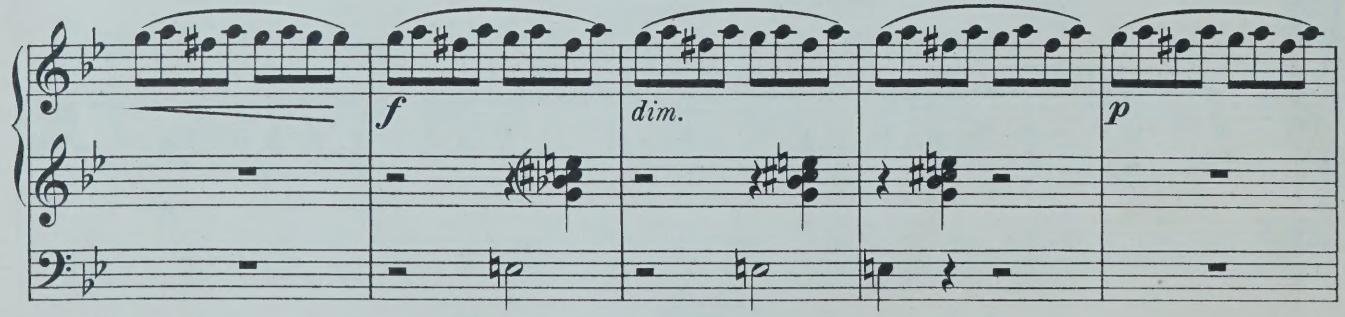

Andantino con moto.
I (Fl.)
8
(con sord.)
II
III
p
Clar.
pp
III
II
III
8
3
pp
fp
p
I

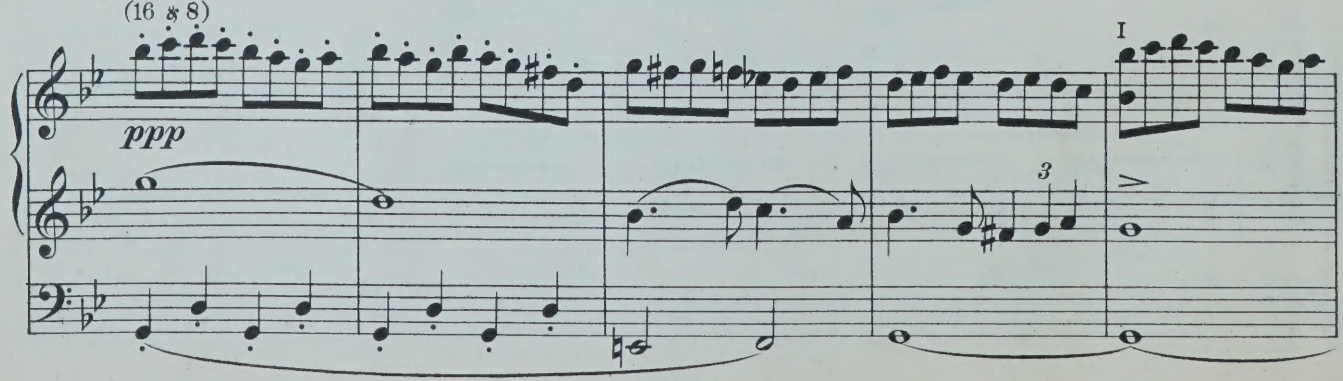


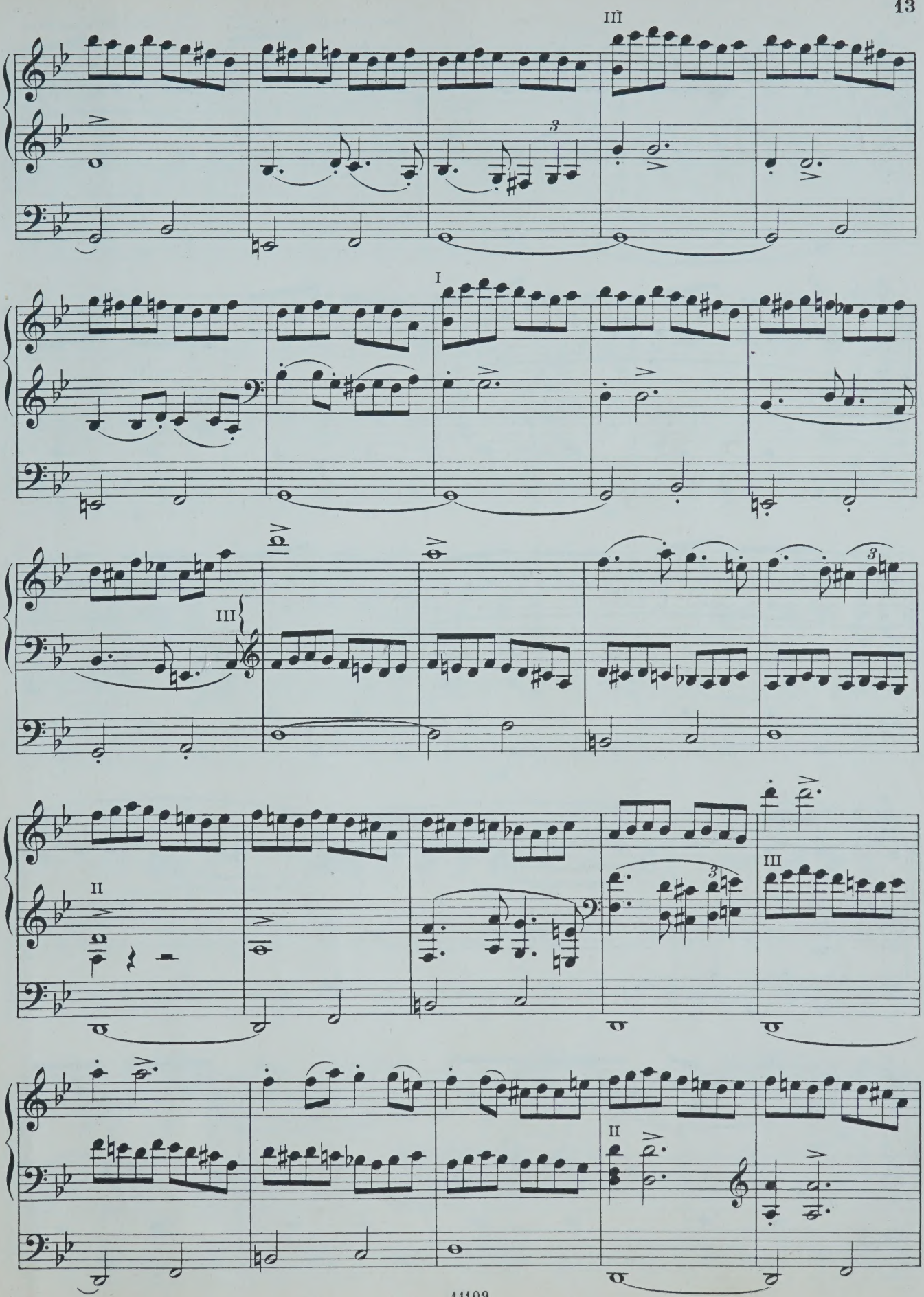


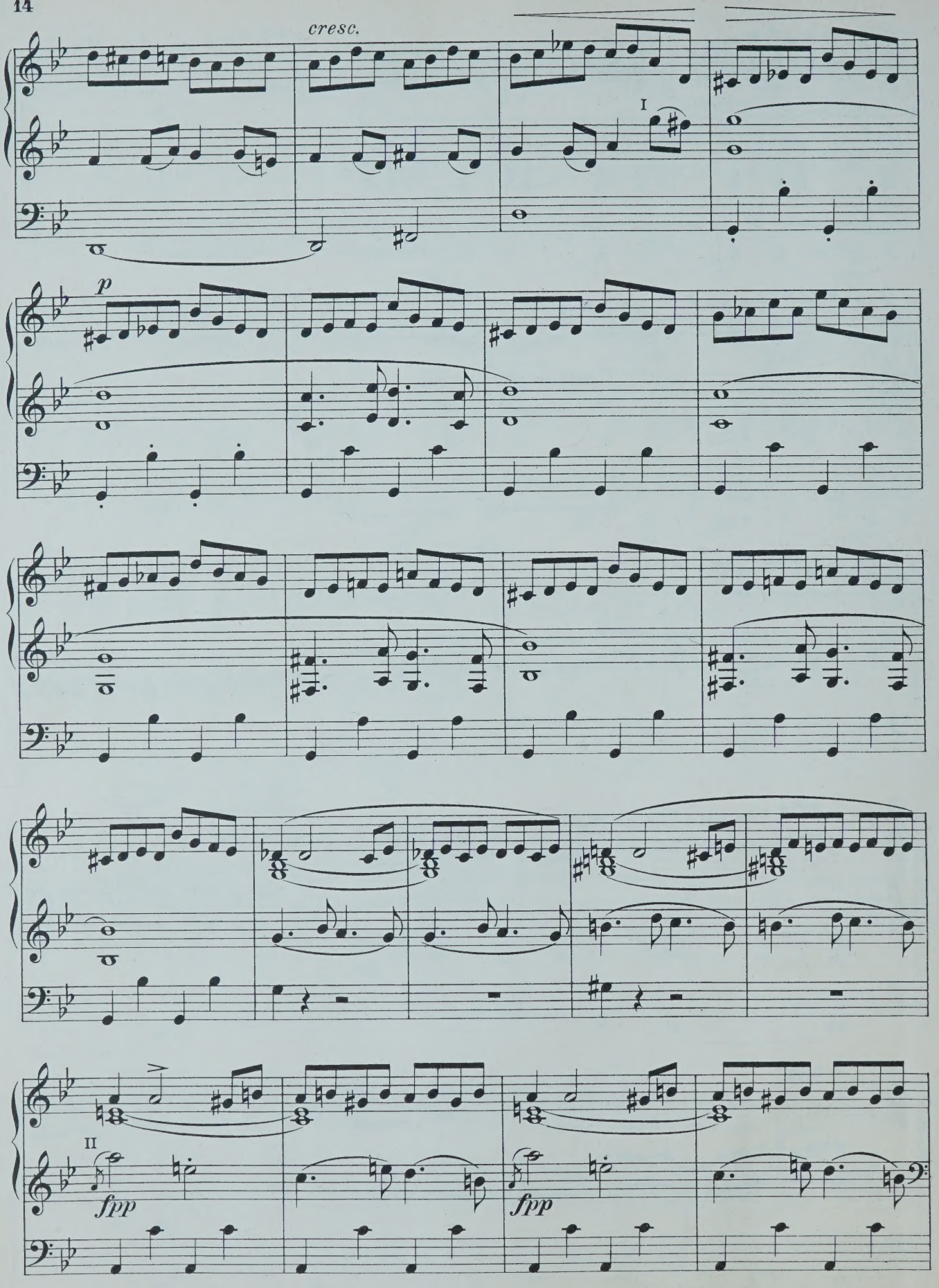
Tempo I. Allegro.

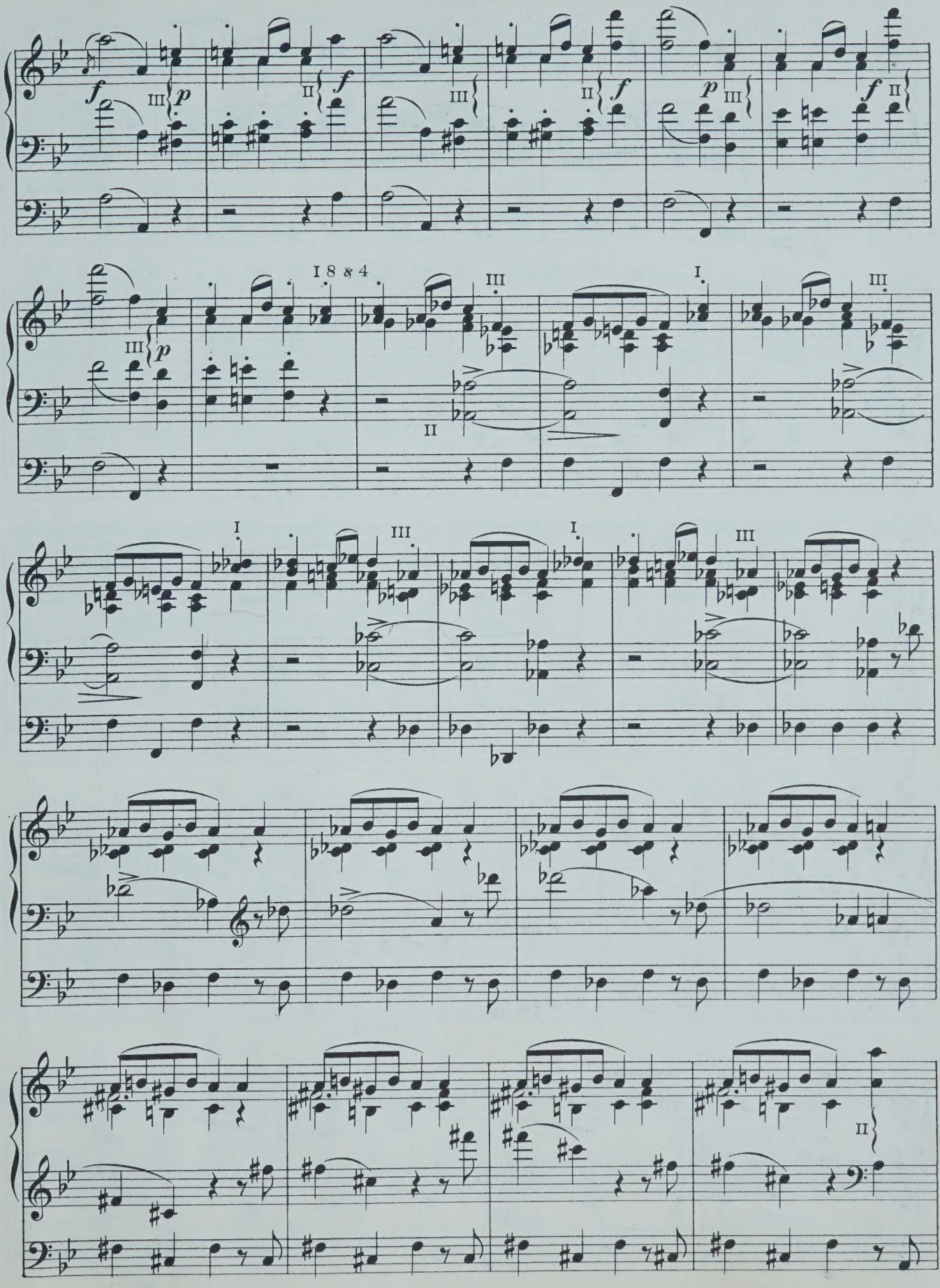


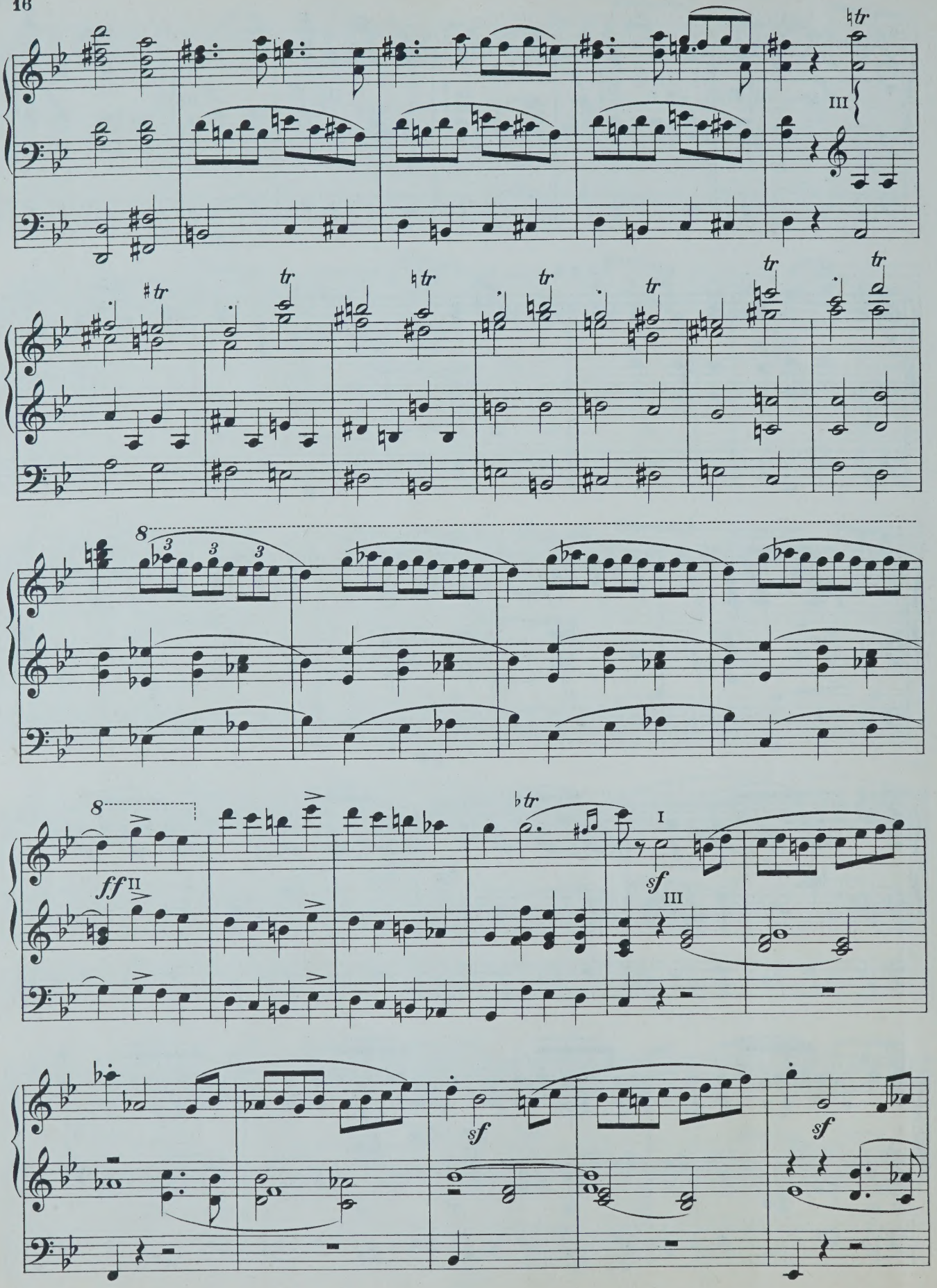


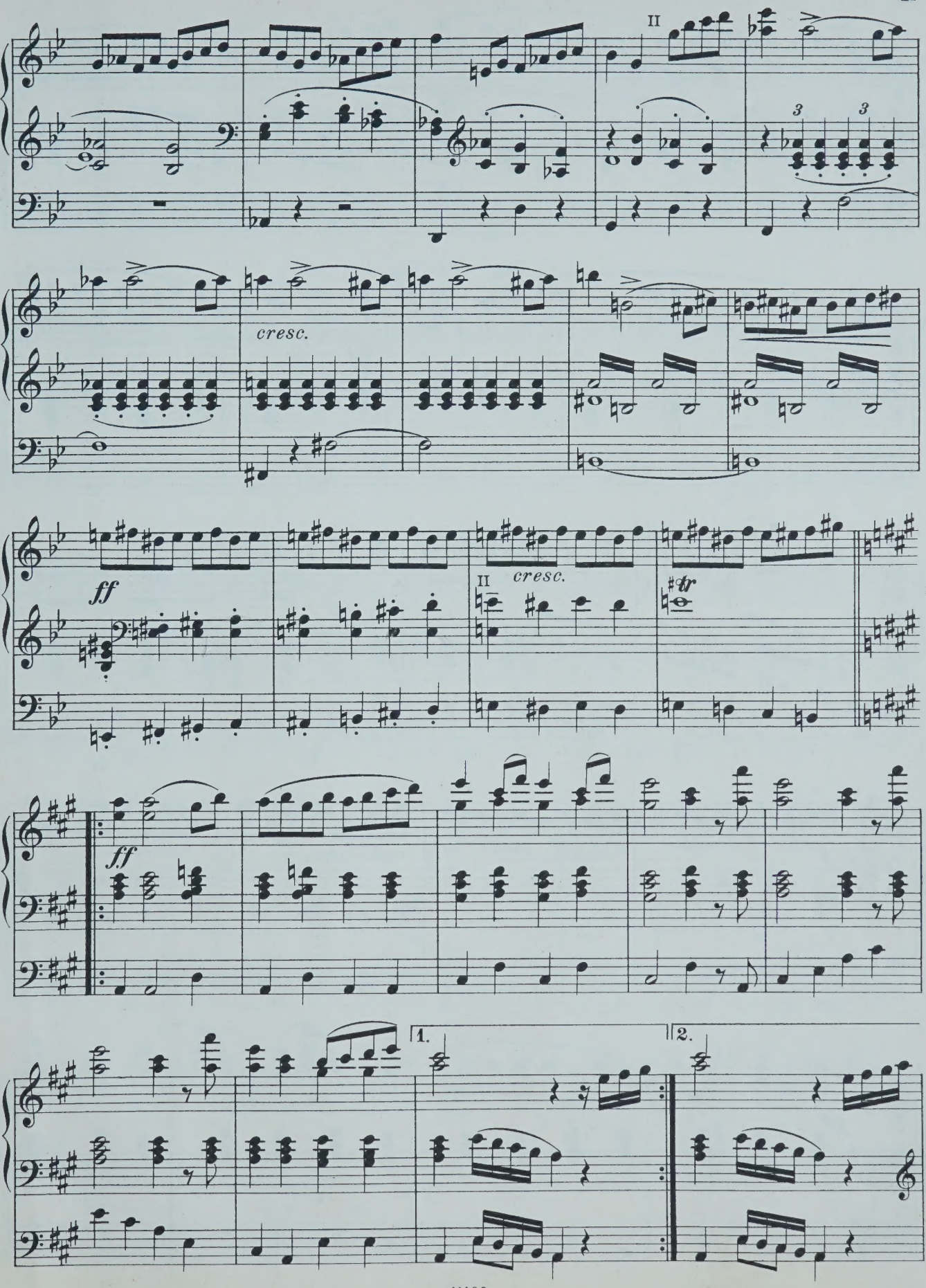


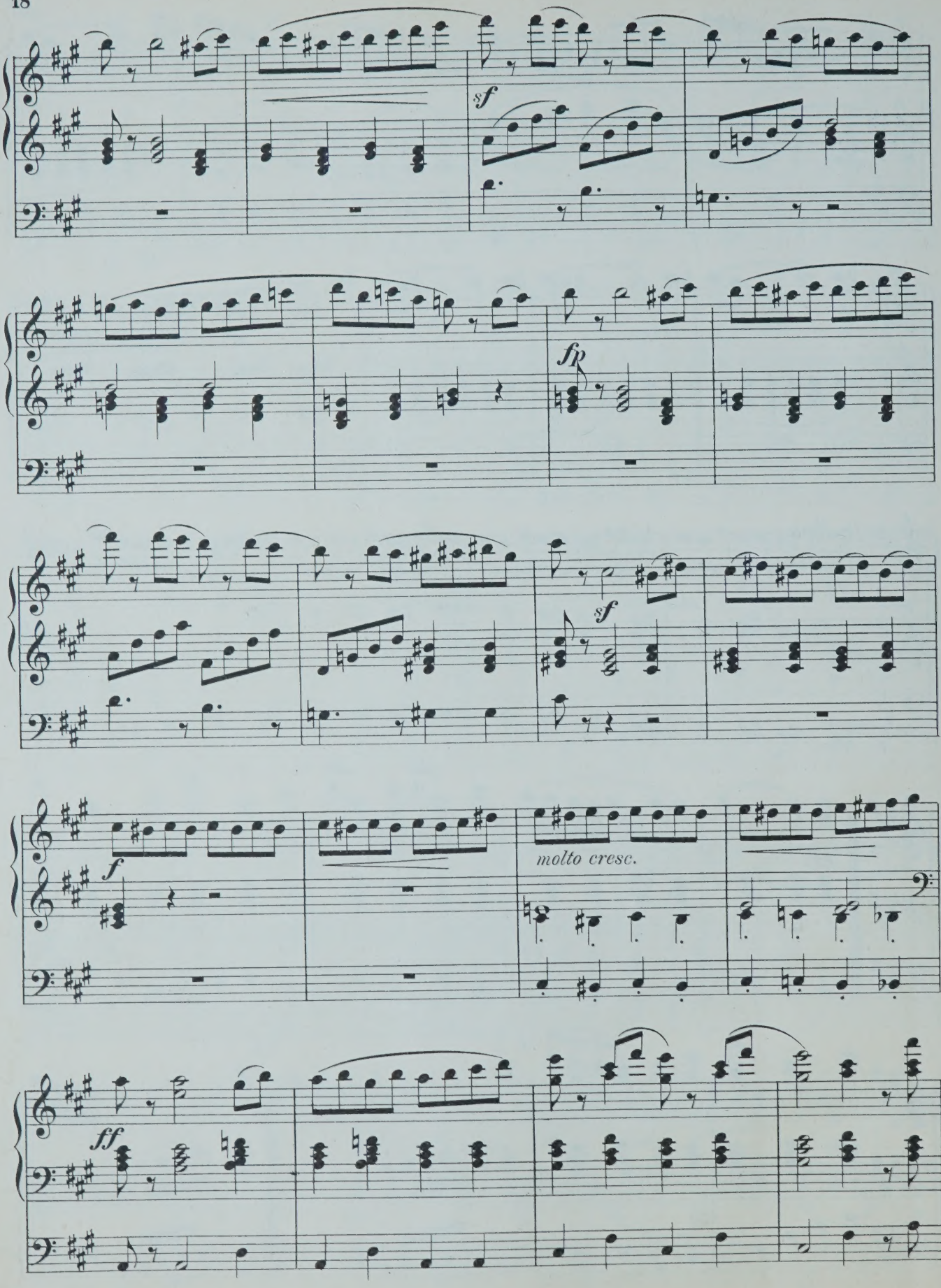

III
I
III
II
III
II

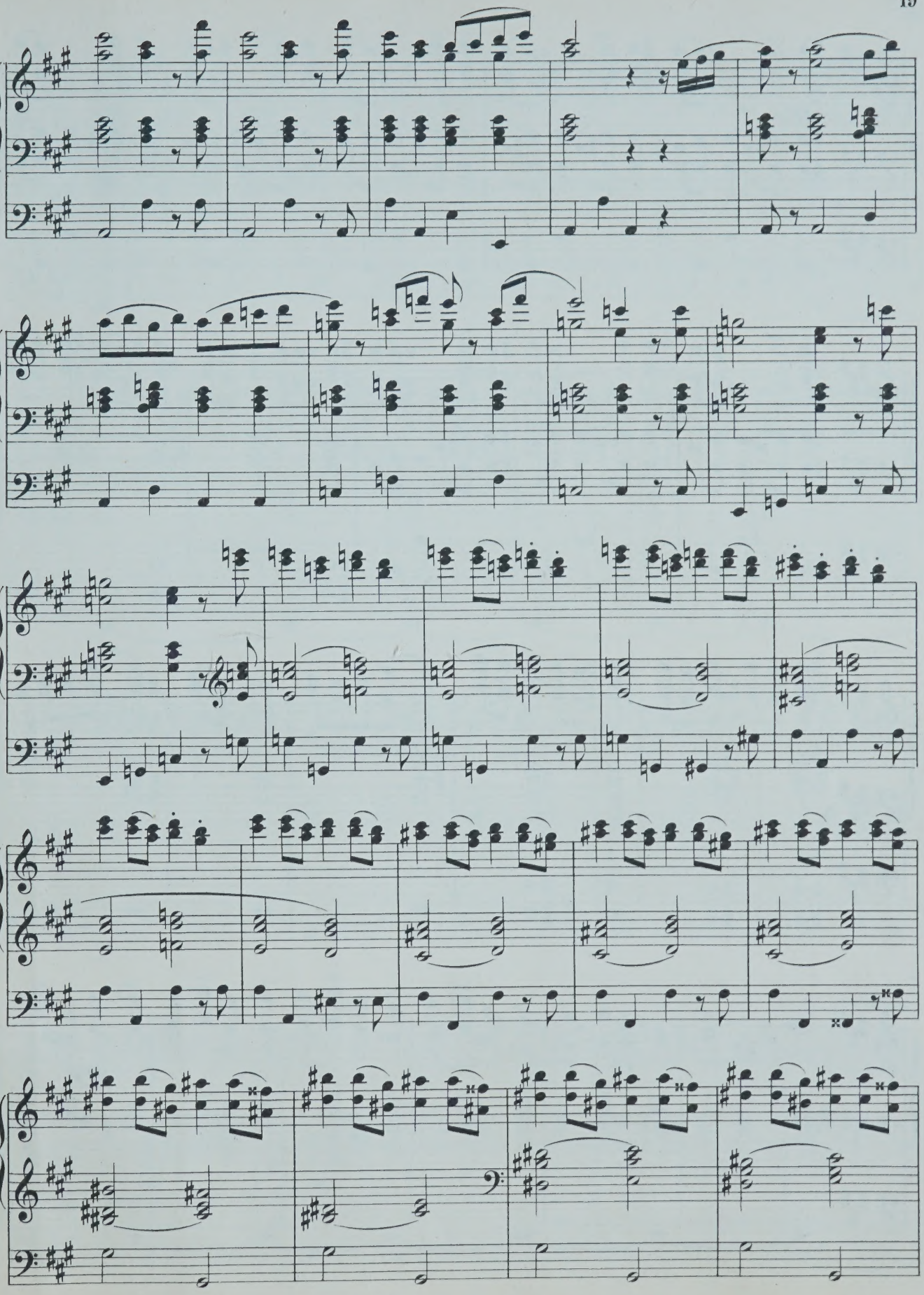

cresc.
I
p
II
fpp
fpp

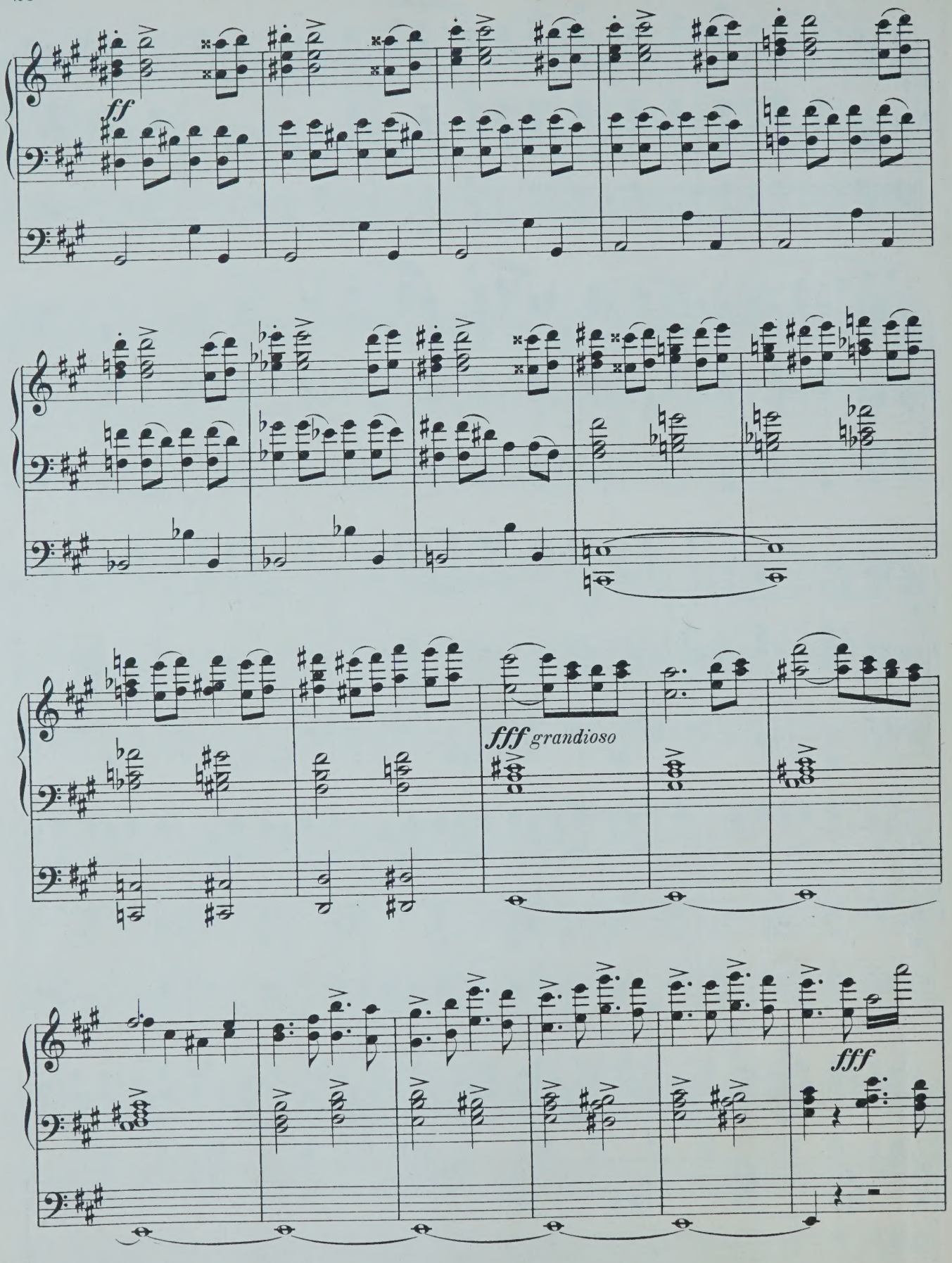


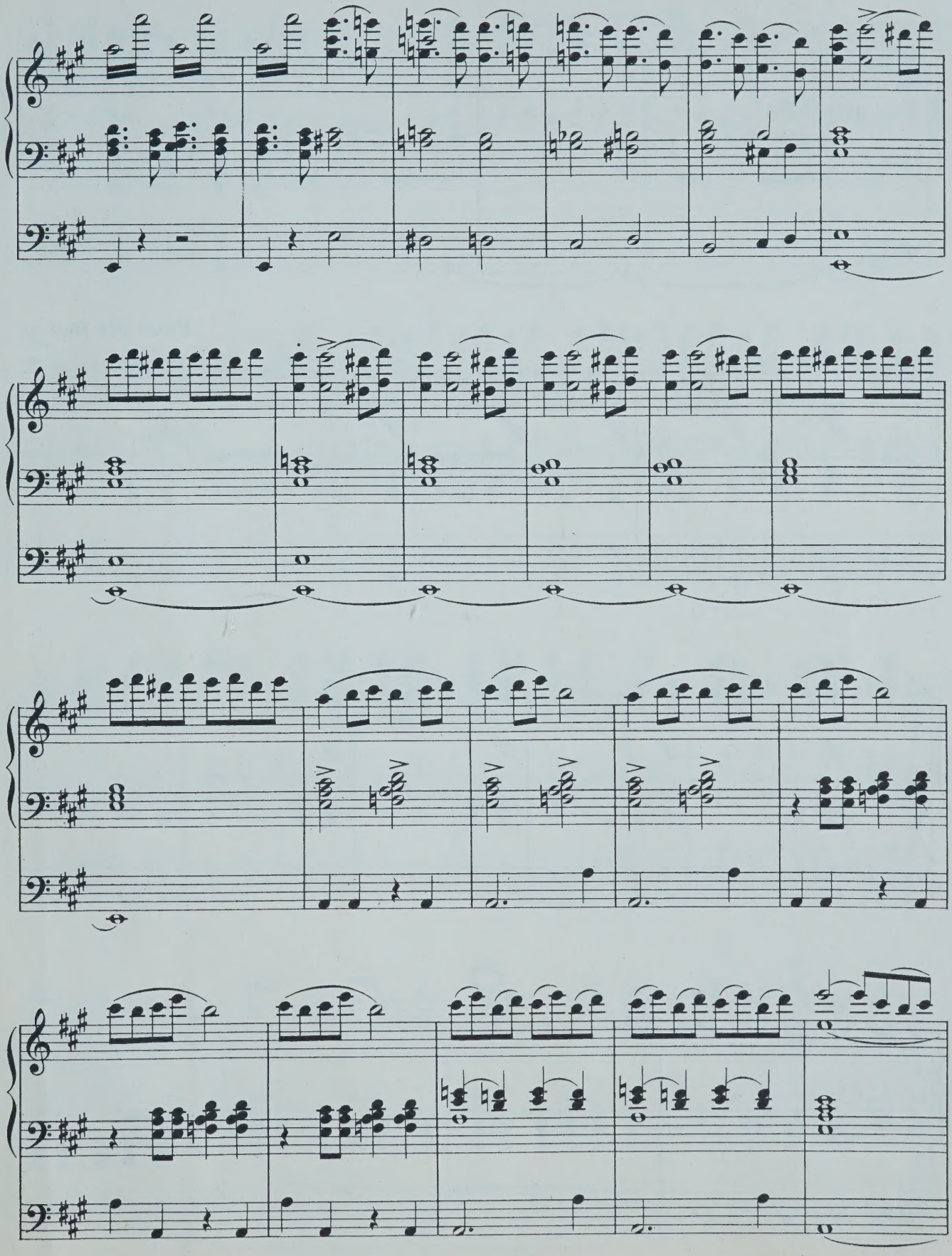

III
8
ff II
I
sf III
sf
sf

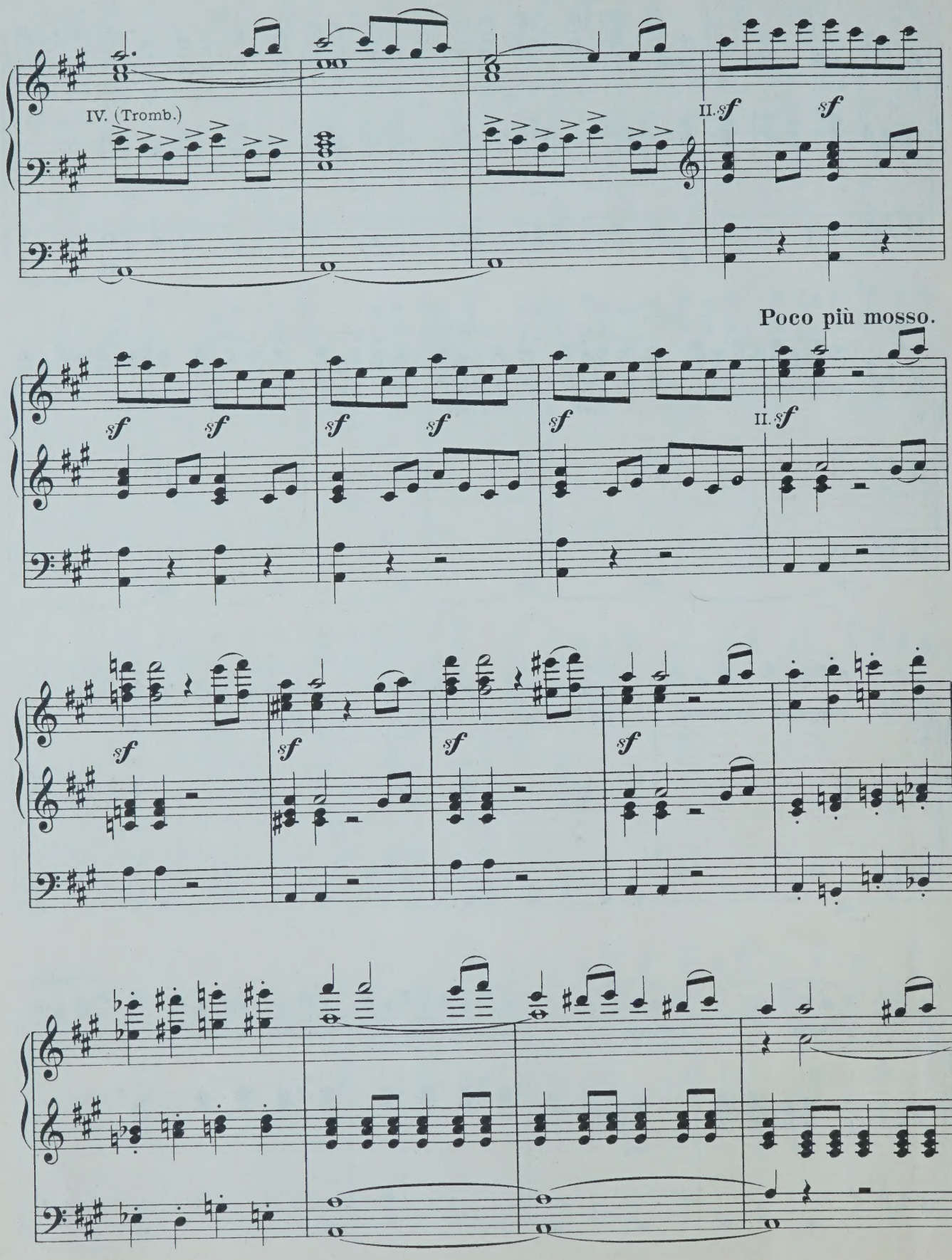

II
3
3
cresc.
ff
II
cresc.
tr
ff
1.
2.

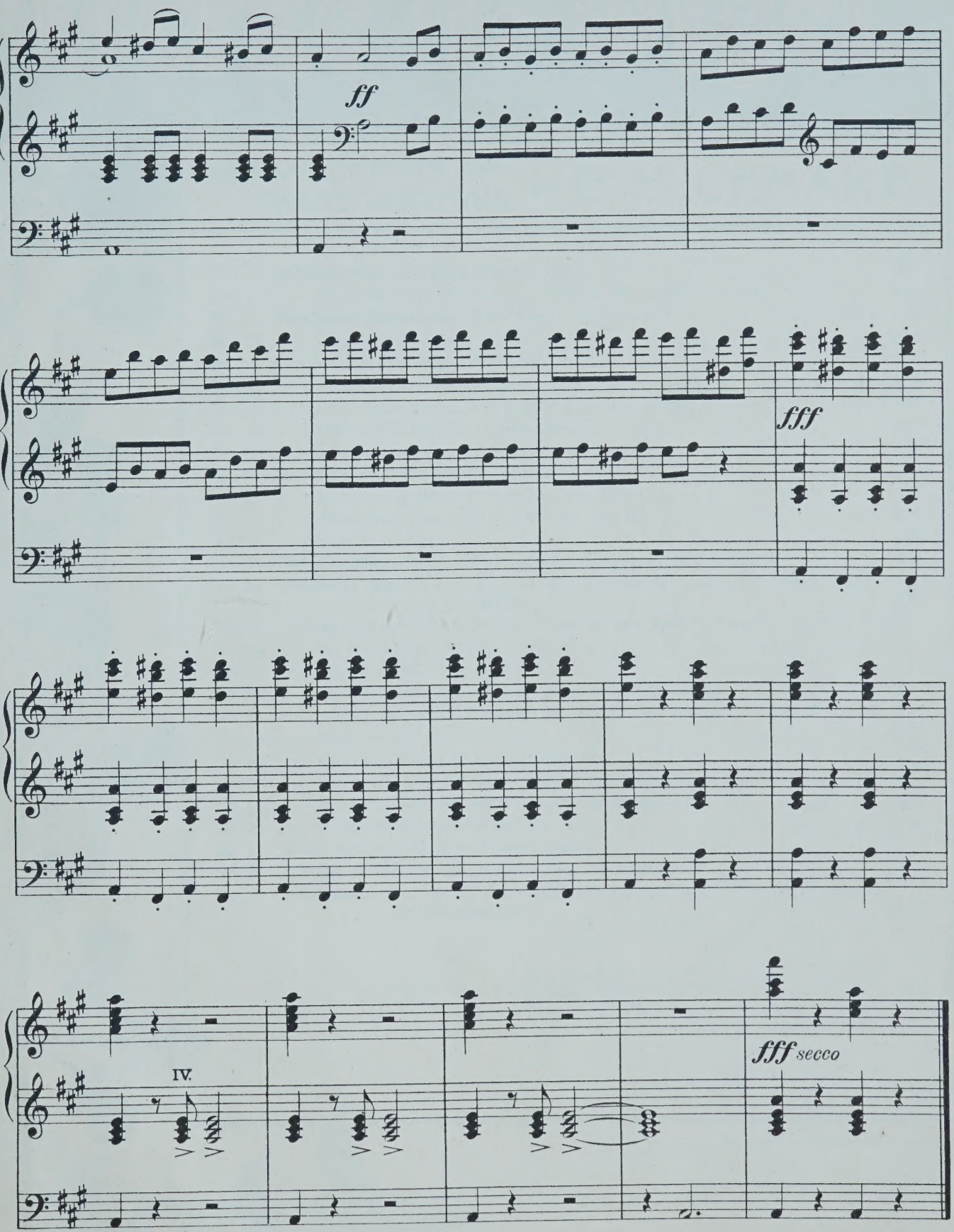

sf
fp
sf
f
molto cresc.
ff




ff
fff grandioso
fff




IV. (Tromb.)
II. sf
sf
Poco più mosso.
sf
sf
sf
sf
sf
II. sf
sf
sf
sf
sf


ff
fff
IV.
fff secco

Werke für Orgel.

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9.

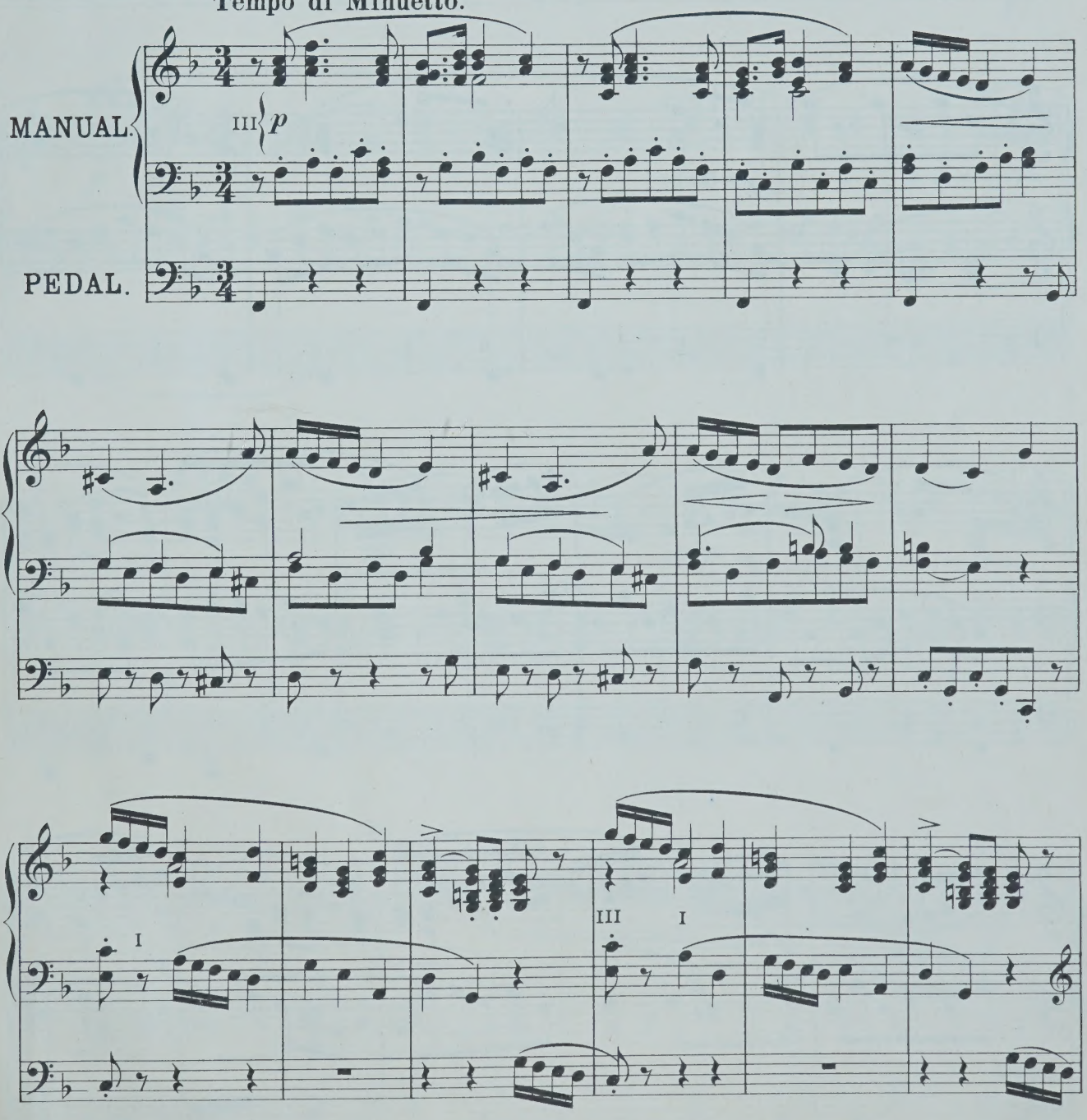
Minuett.

Aus Serenade, Op. 44.

III Swell.
II Great.
I Choir.

Ant. Dvořák.

Tempo di Minuetto.



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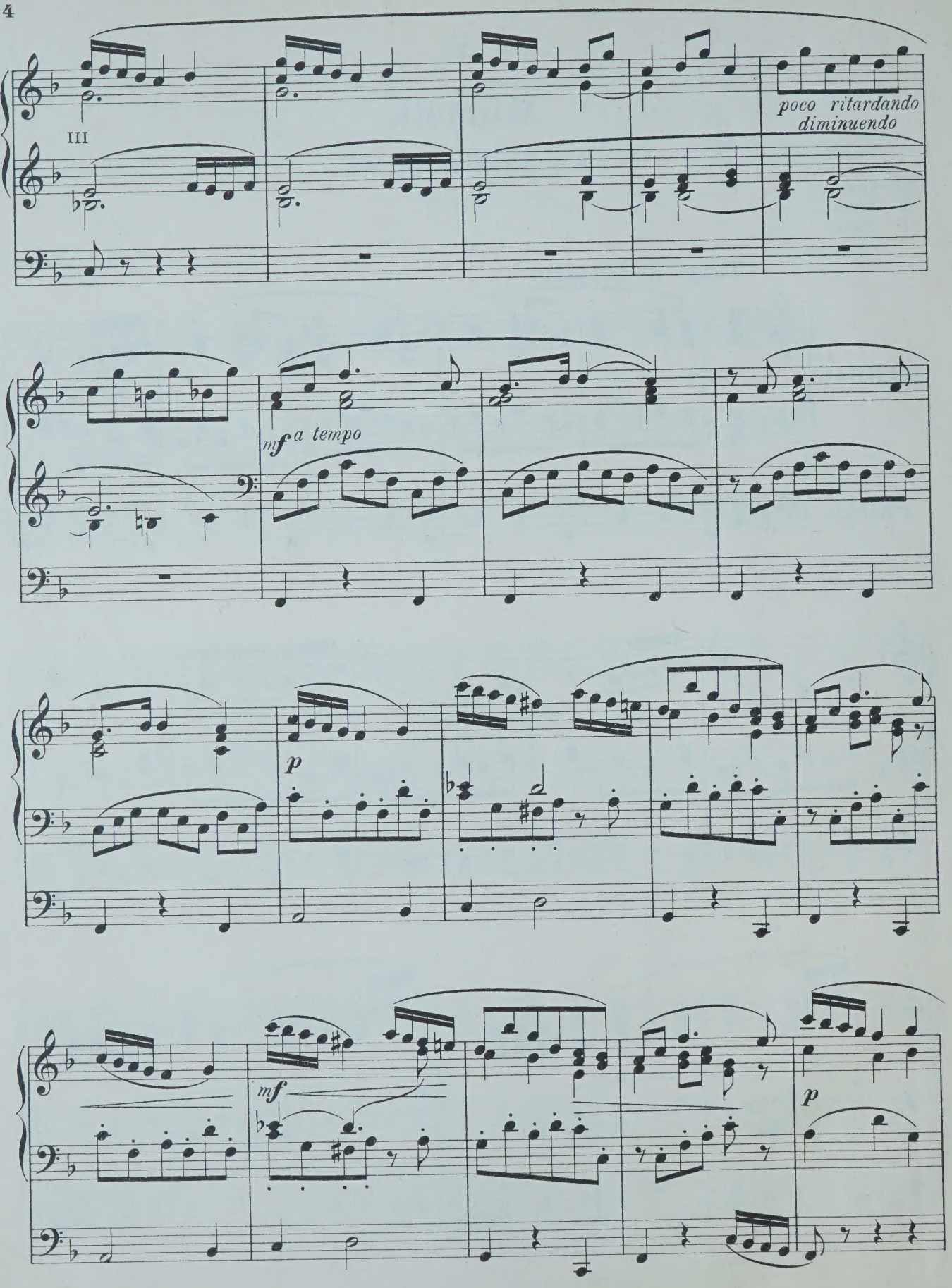
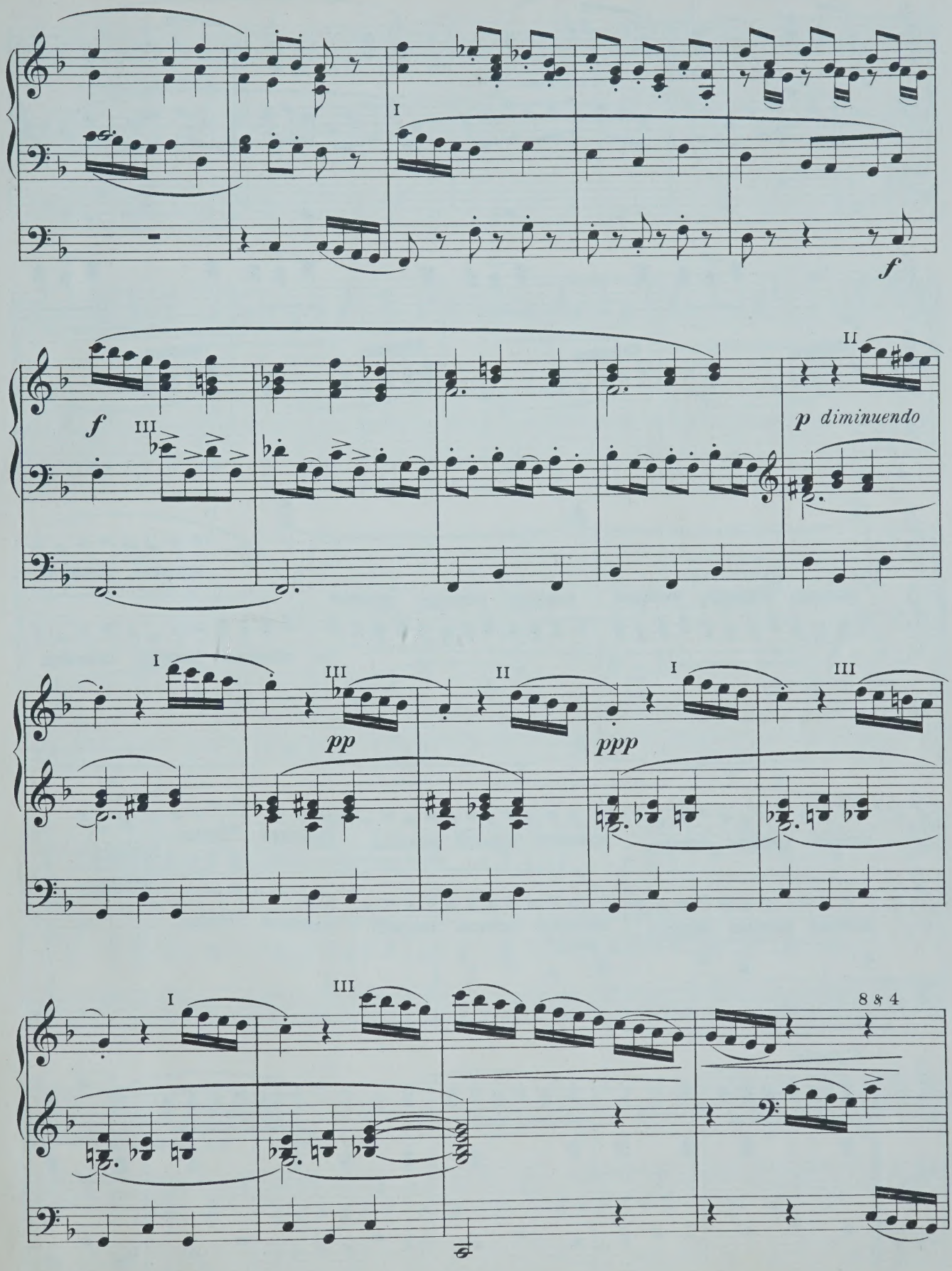
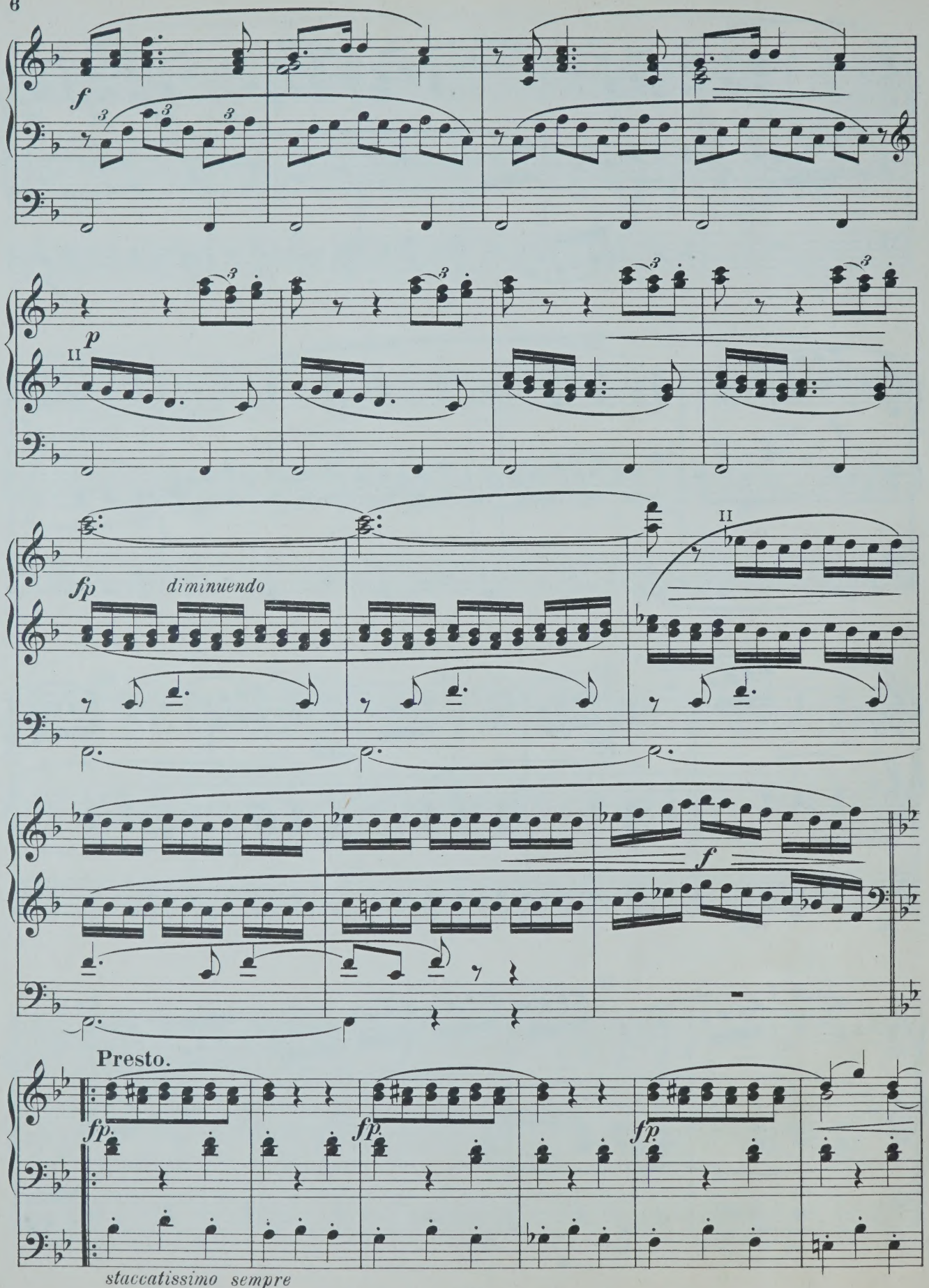
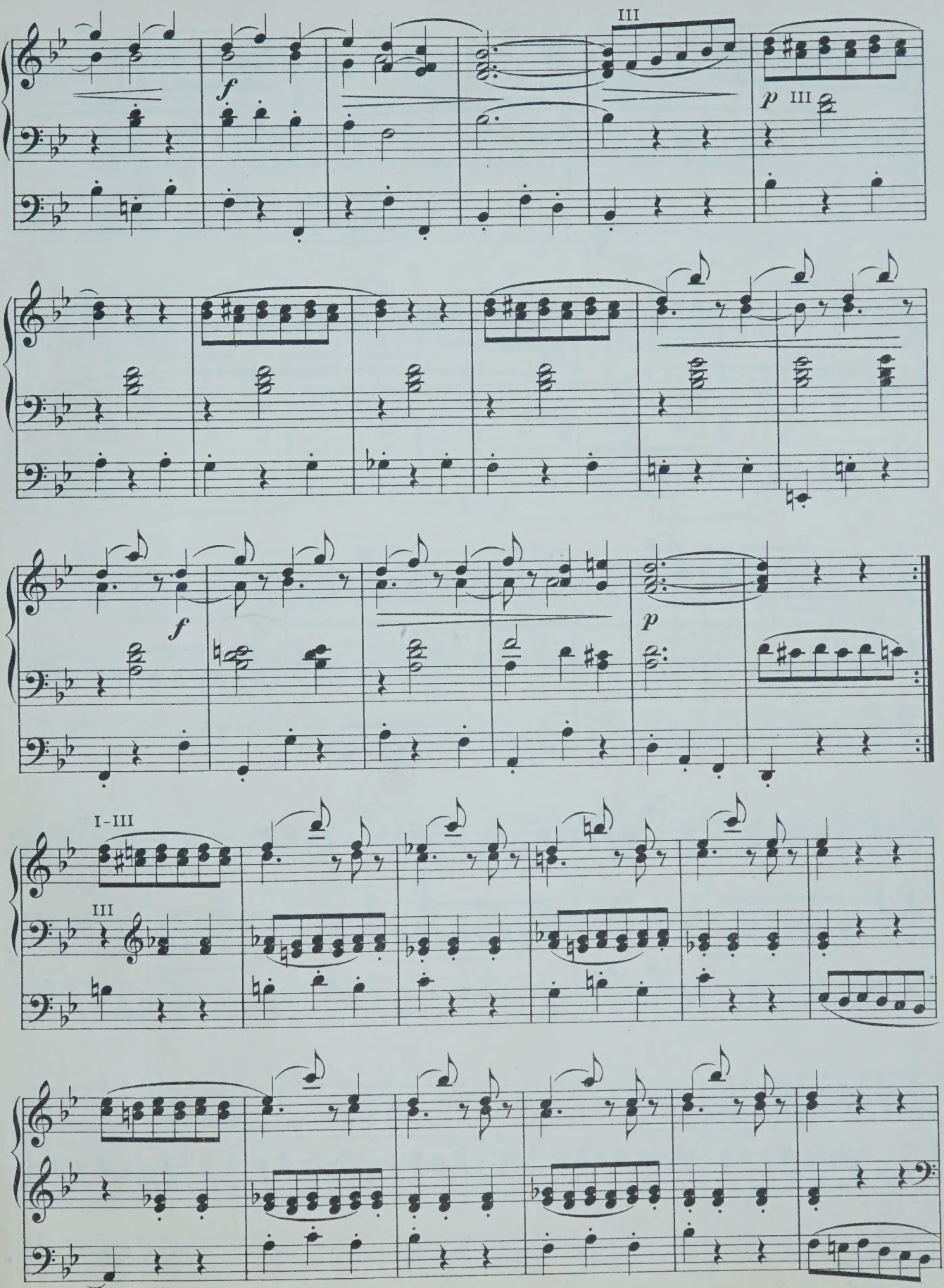
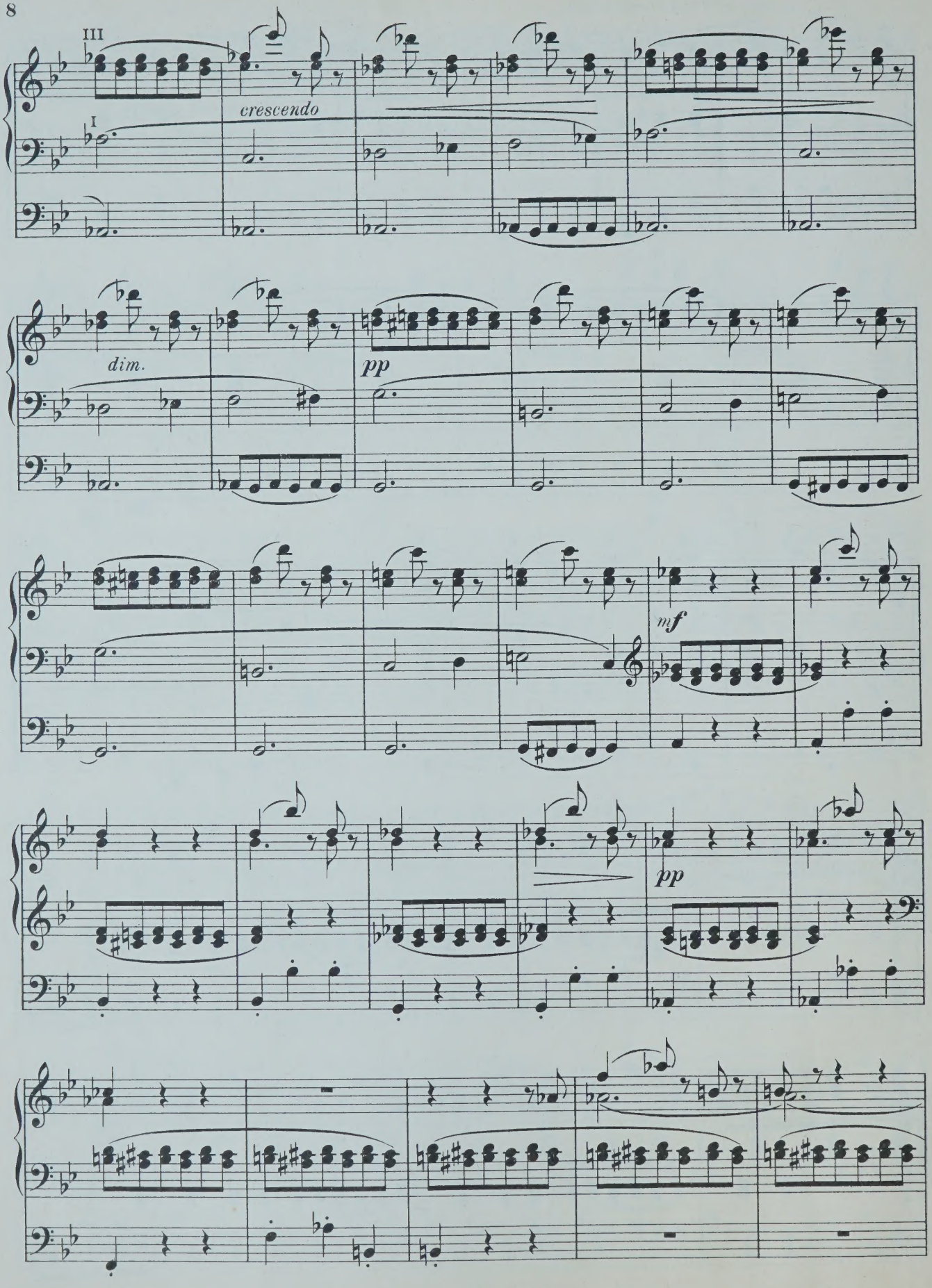
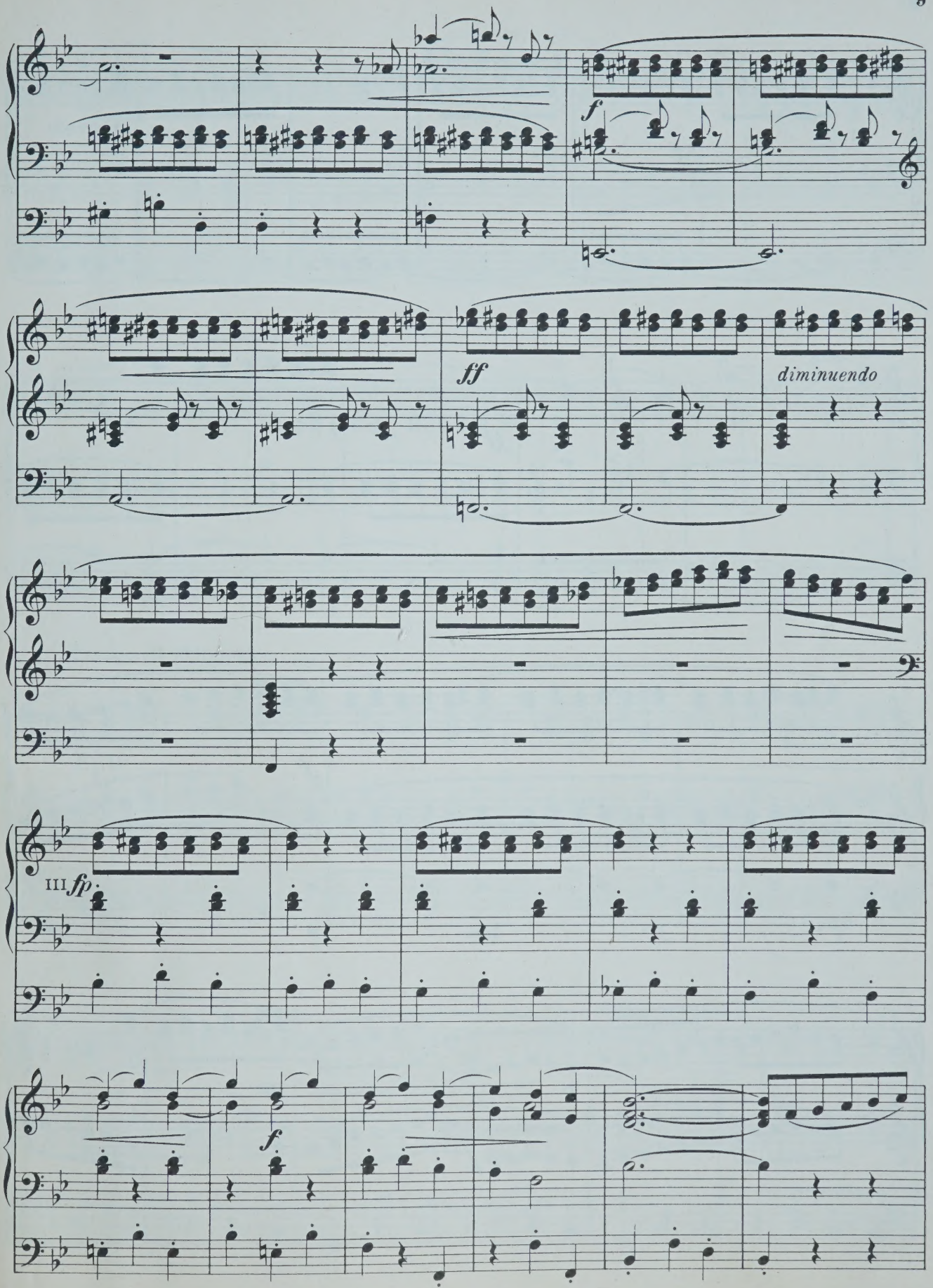

III
poco ritardando
diminuendo
mf a tempo
p
mf
p

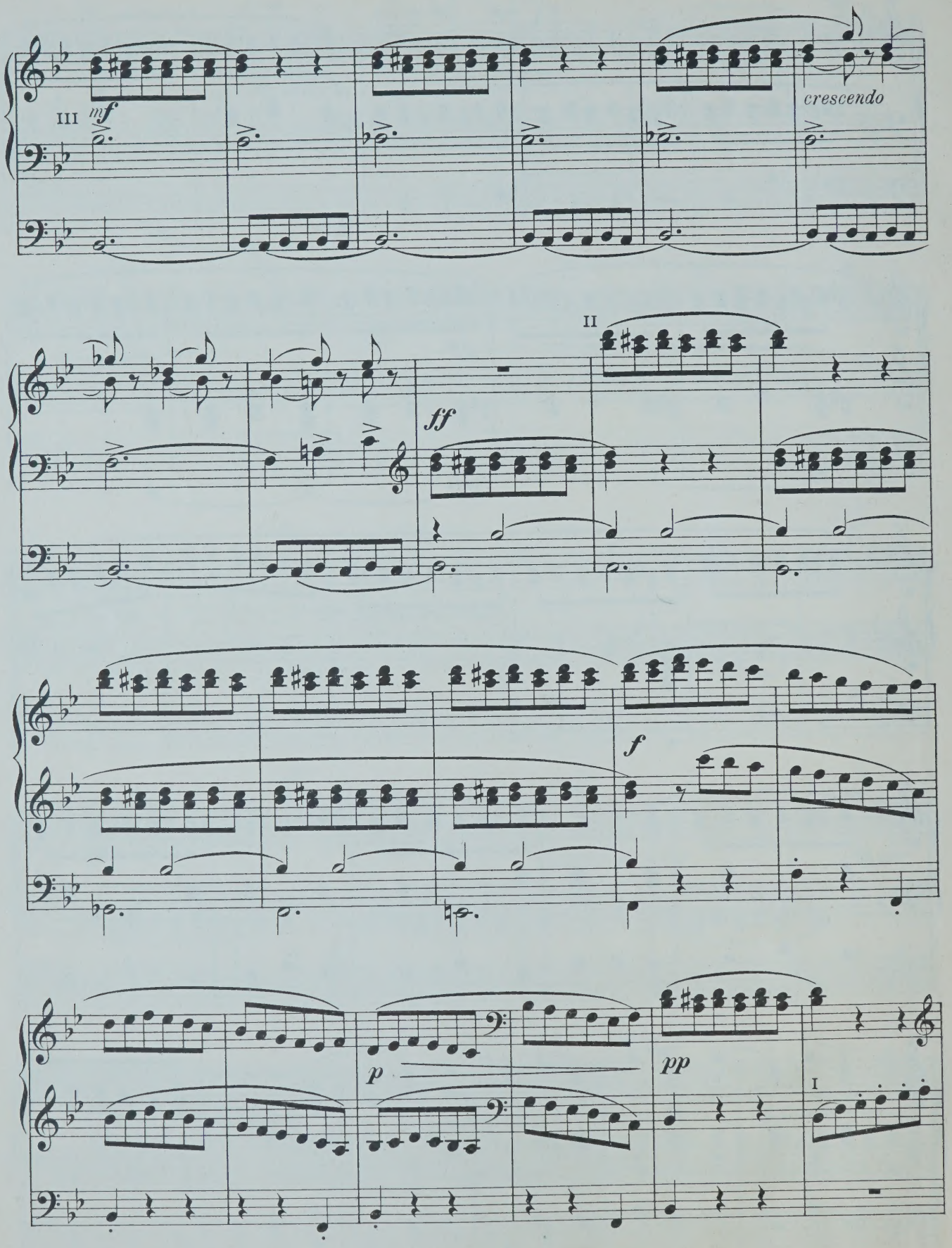

I
f
III
II
p diminuendo
I
III
II
pp
I
ppp
III
I
III
8 8 4

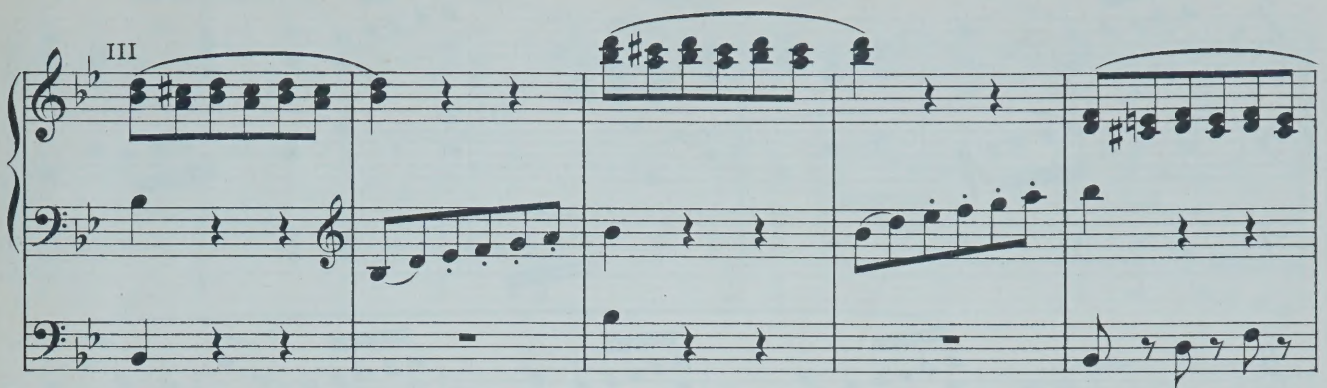

f
p
fp
diminuendo
II
f
Presto.
fp
fp
fp
staccatissimo sempre

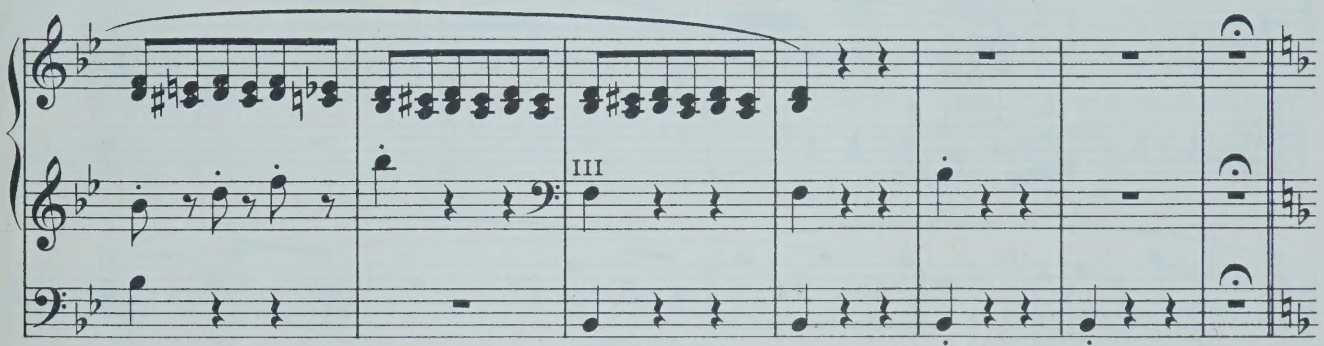

III
f
p III
f
p
I-III
III


III
I
crescendo
dim.
pp
mf
pp

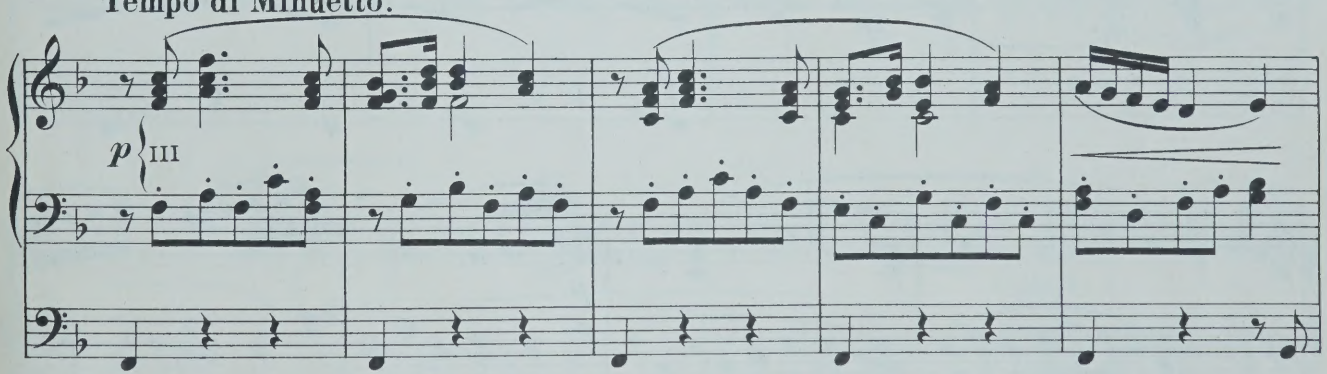

f
ff
diminuendo
III fp
f

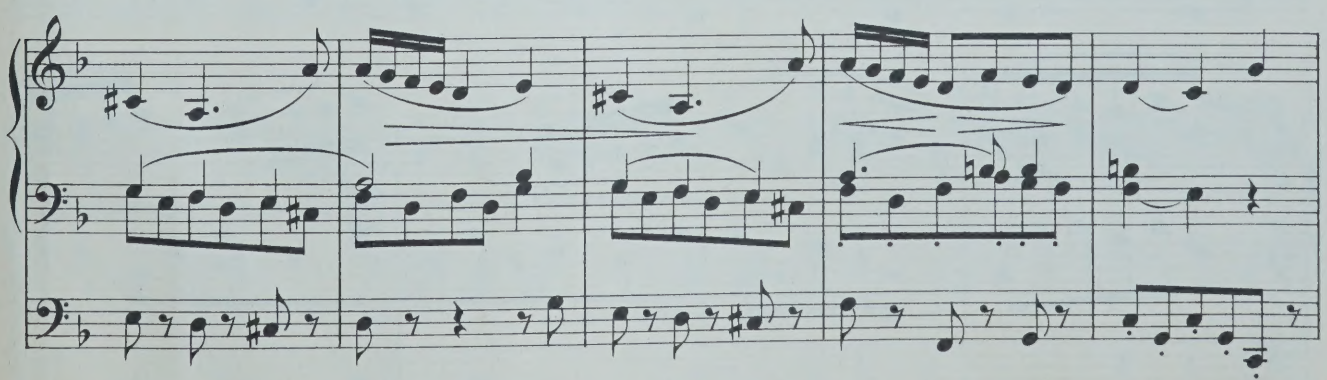

III
mf
crescendo
II
ff
f
p
pp
I

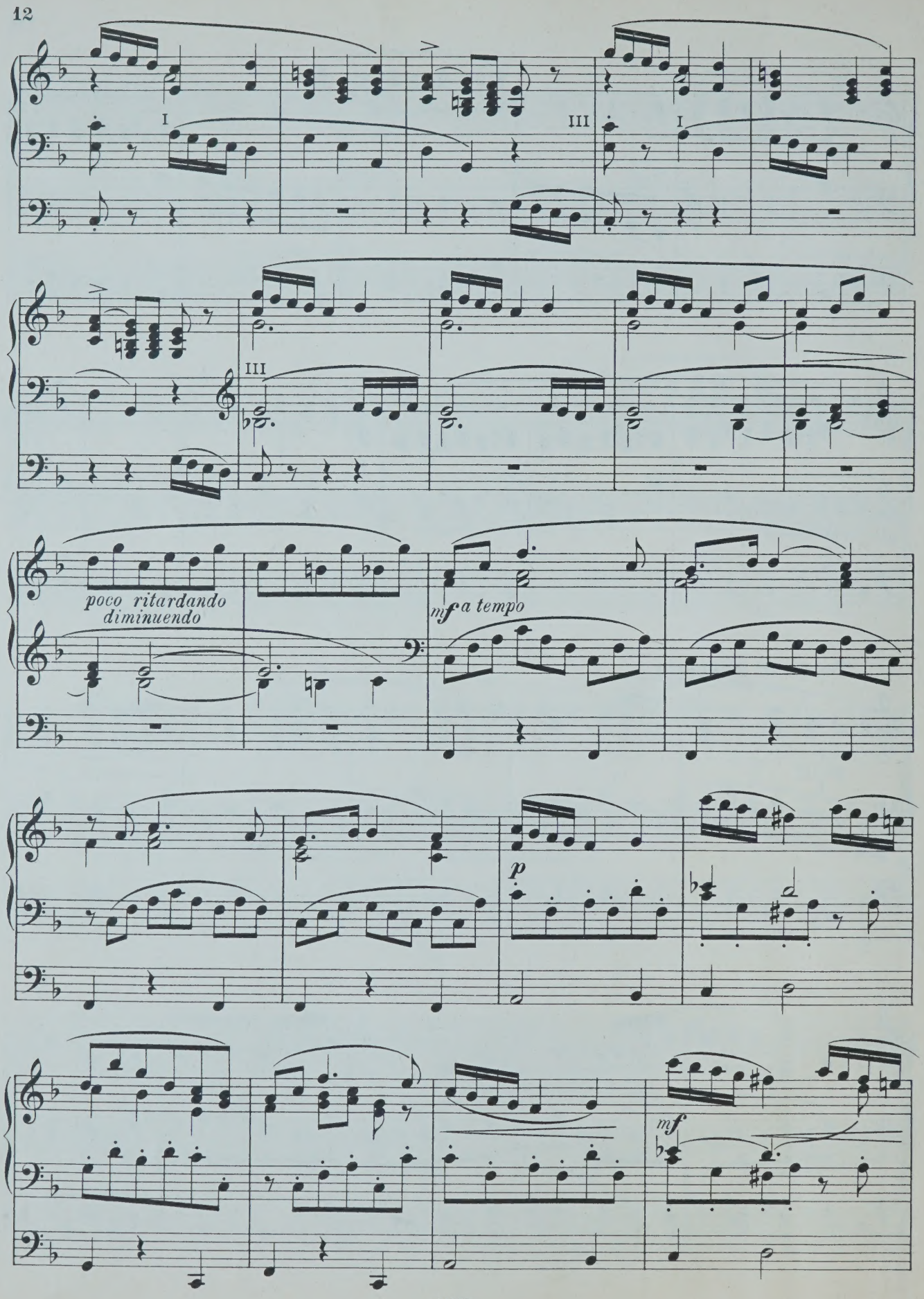


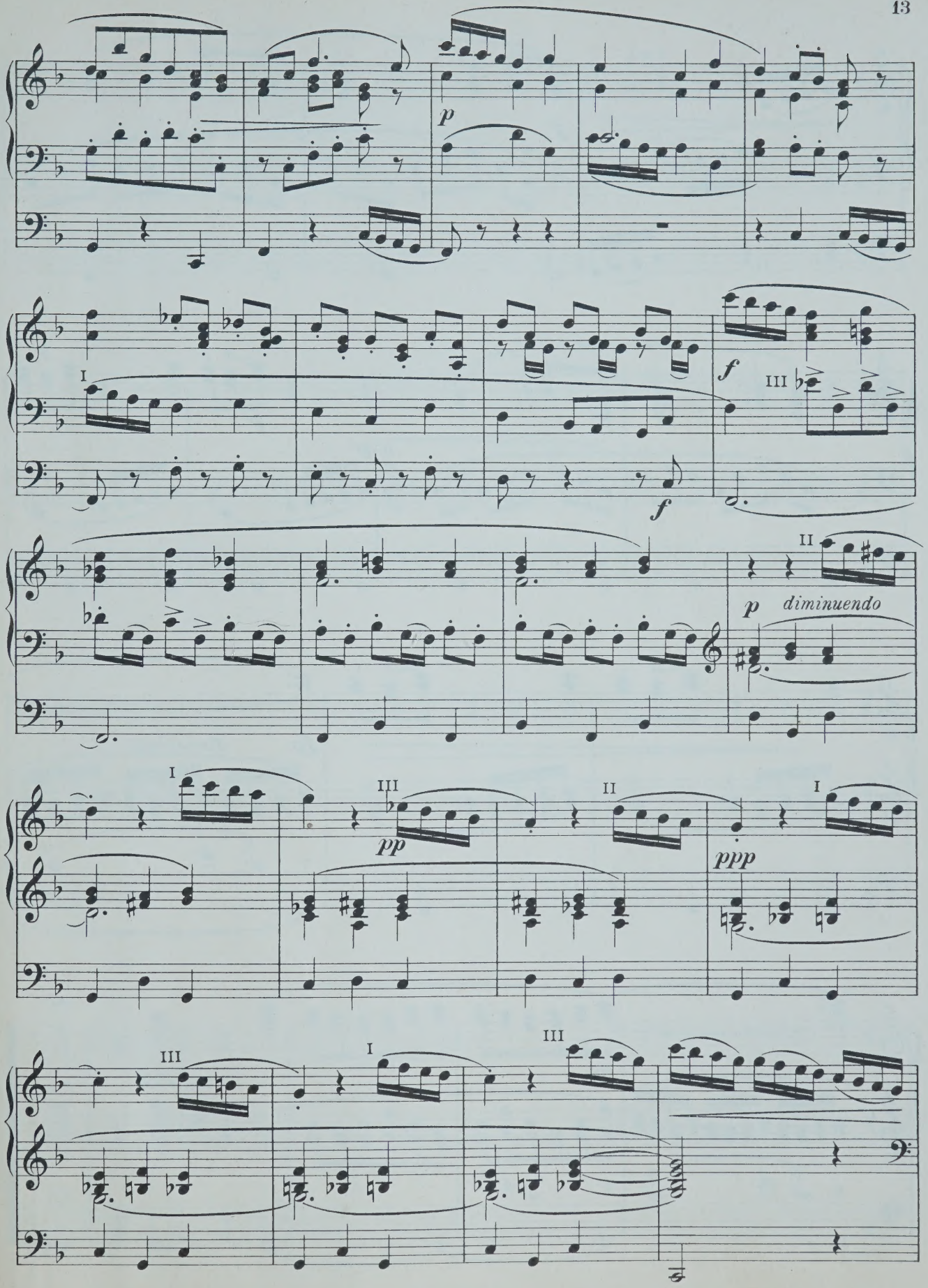


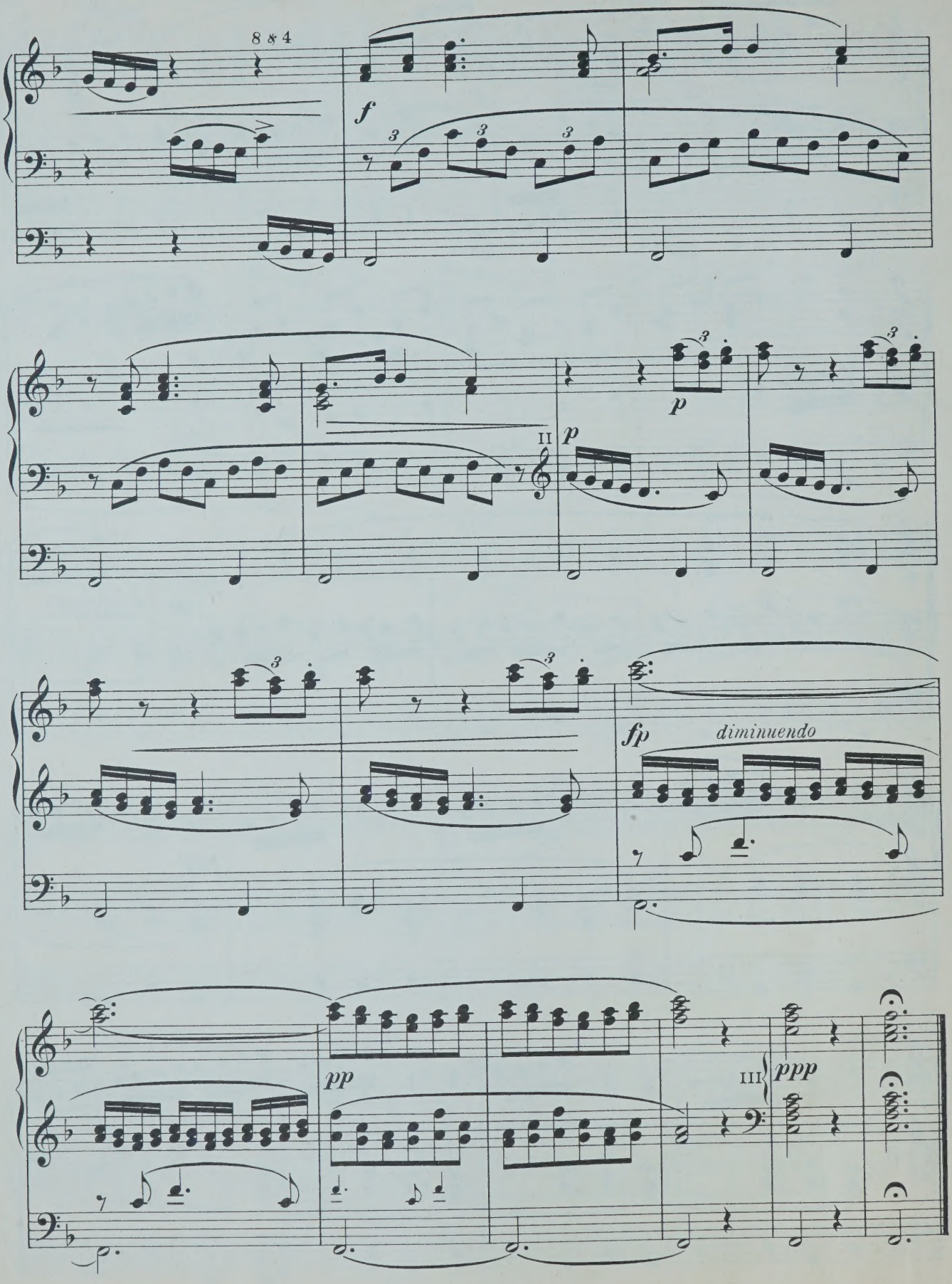
Tempo di Minuetto.






I
III
I
III
poco ritardando
diminuendo
mf a tempo
p
mf


p
I
f
III
f
II
p
diminuendo
I
III
pp
II
ppp
I
III
I
III


8 8 4
f
3
3
3
II
p
p
3
3
fp
diminuendo
pp
III
ppp

Werke für Orgel.

ORGAN ARRANGEMENTS AND TRANSCRIPTIONS.

		Mk.
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10.

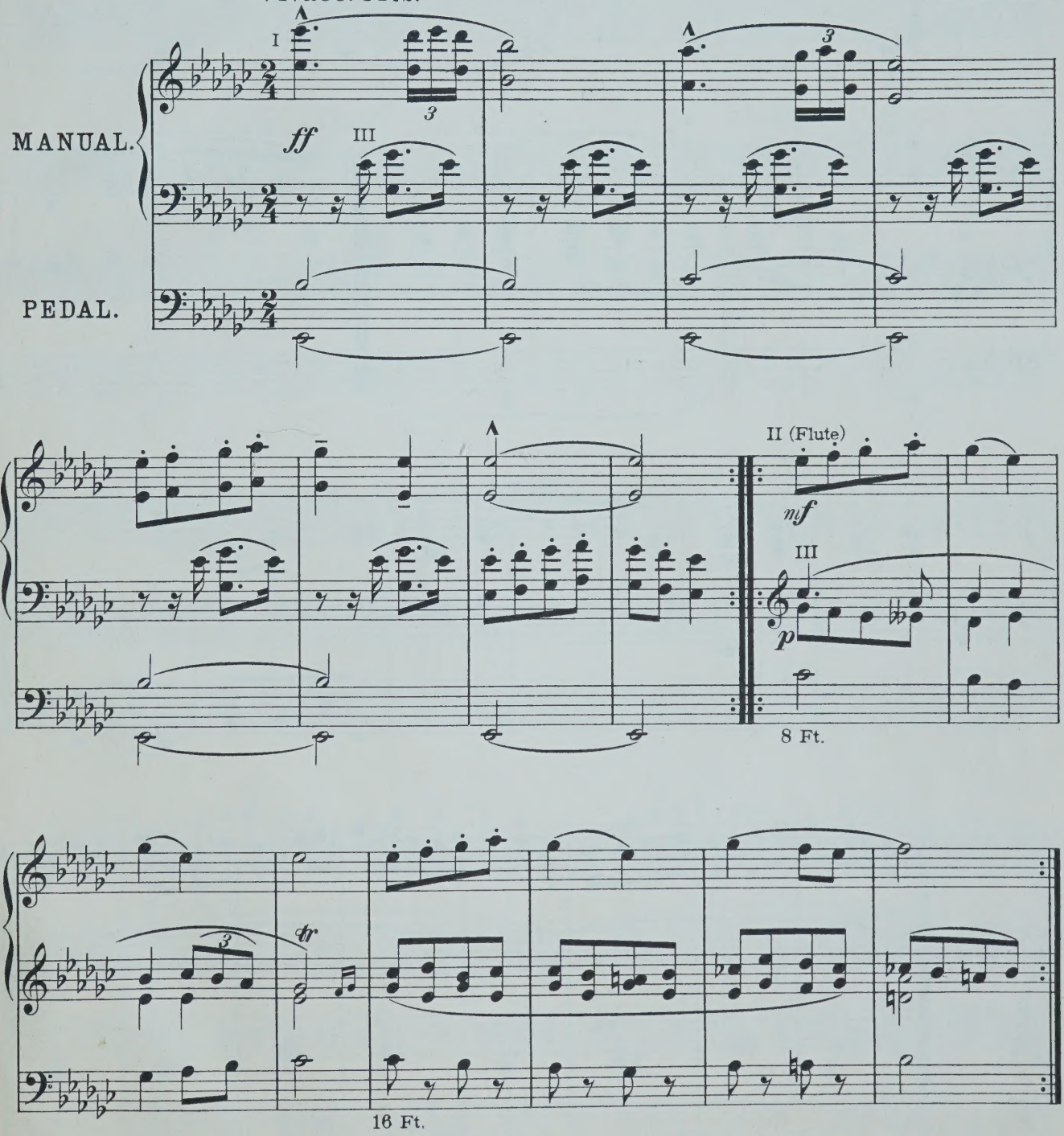
Humoreske.

(aus Op. 101, Heft I.)

III. Swell.
II. Great, Swell coupled.
I. Choir, Swell coupled.

Vivace. ♩=72.

Ant. Dvořák.



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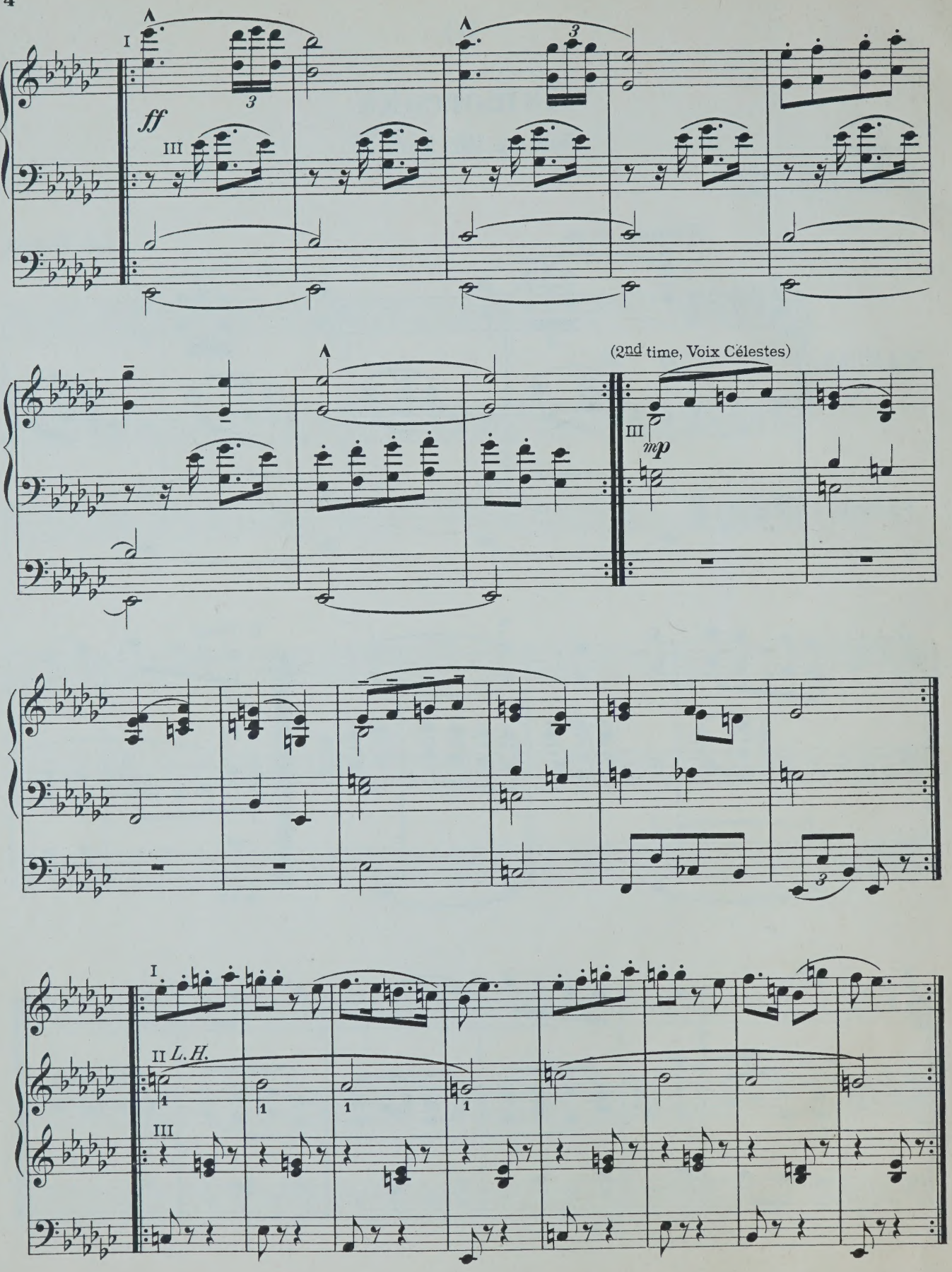
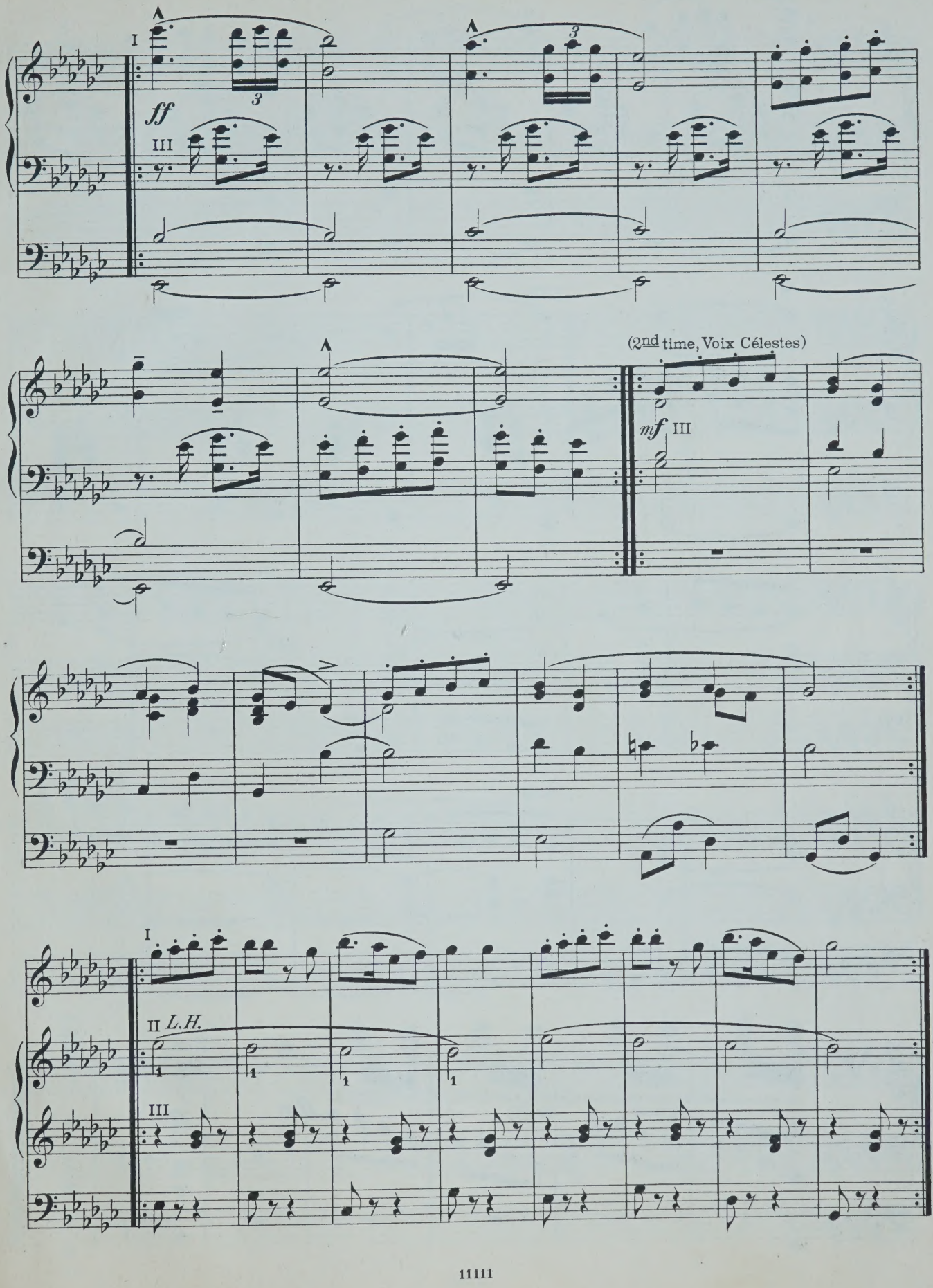
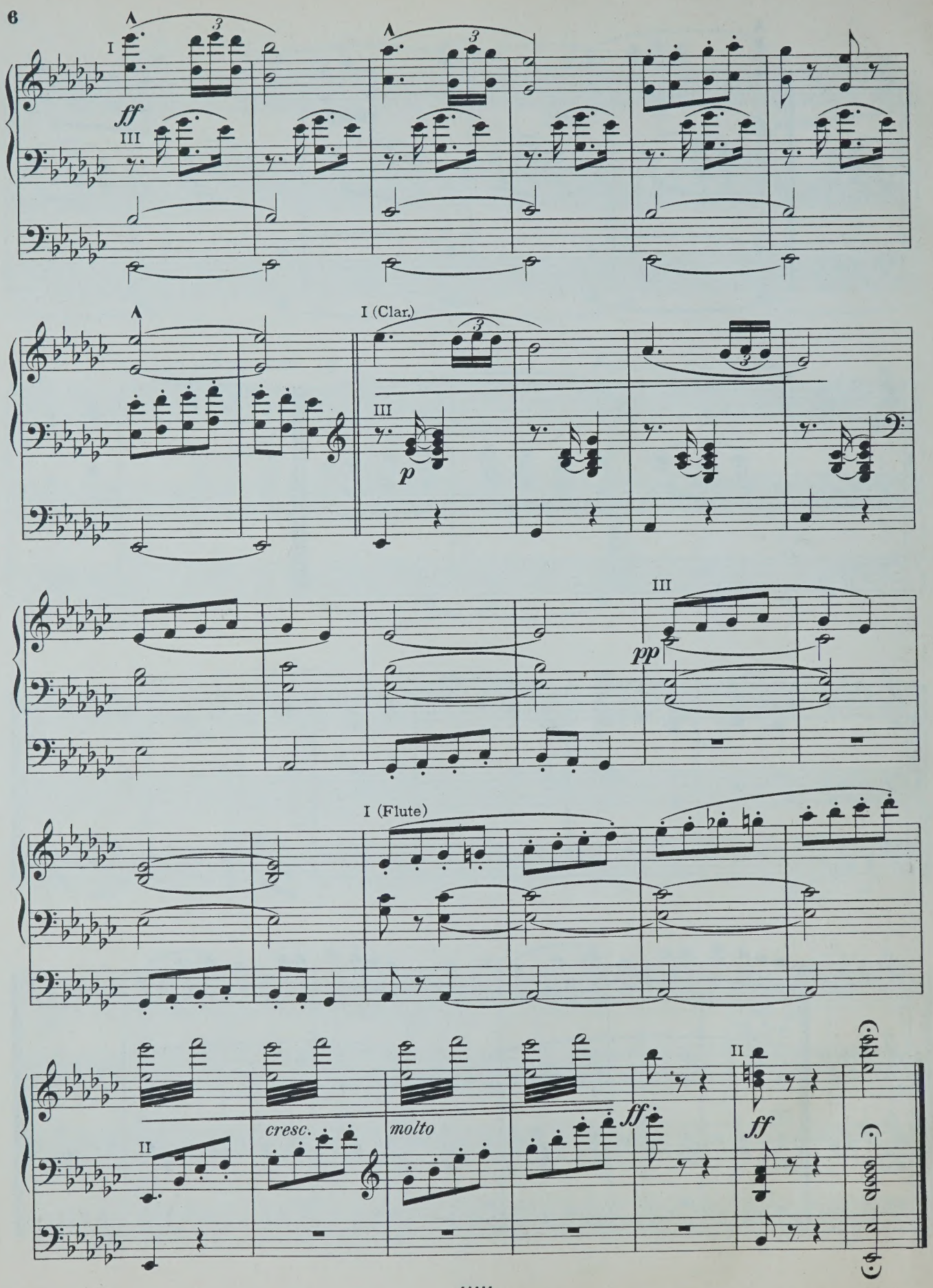

I
ff
III
(2nd time, Voix Célestes)
III
mp
I
II L.H.
III


I
ff
III
(2nd time, Voix Célestes)
mf III
I
II L.H.
III


I
ff
III
I (Clar.)
III
p
III
pp
I (Flute)
II
cresc.
molto
ff
II
ff